

## Companies Clamor to Cover Brando Theme

By NAT FREDLAND

LOS ANGELES—Last Tango in Paris is clearly the most widely covered film instrumentally since "The Godfather" theme. Labels all over the country are rushing their single versions out of the main theme written by Italian jazz saxophonist Gato Barbieri.

Barbieri performs the music on the soundtrack LP which United Artists has released, and his version is the most adventurous musical effort of those heard for review.

There are two versions of the theme by Barbieri in the UA album. What UA has chosen to release as its lead "Last Tango" single starts with some 90 seconds of eerie moaning, suggestive of souls in hellish torment, which is the philosophic theme of the movie. Then Barbieri comes in with a flowing and complex lead solo which runs through the remainder of the single.

## Racks Created Cutouts, Says Morris Levy

By ROBERT SOBEL

NEW YORK—Unrealistic demands by the rackjobber regarding purchases and returns have led to a burgeoning and vastly thriving cutout business, declared Morris Levy, president of Promo Records, giant cutout supplier, and Roulette Records.

"The rackjobber," according to Levy, "has full pipeline. They buy the top-selling items, take the

(Continued on page 6)

## Chicago Juke Program Confab

CHICAGO—An advisory council of programmers will meet here Saturday (24) to help plan what will be the first ever jukebox programming conference. A nationwide survey, testing possible topics for the event, to be sponsored by Billboard and patterned after the magazine's highly successful record programming conferences, indicates that defective and overly long records will be leading agenda items (Billboard, Feb. 2).

Programmers at the Ambassador (Continued on page 19)

## IMIC 5 Set for 1974 in London

By MIKE HENNESSY

LONDON—The 5th International Music Industry Conference (IMIC) will be held in 1974 in London from May 14 to 17 at the Grosvenor House Hotel.

The Conference, sponsored by the Billboard group of publications, will be the centerpiece of an international music week in which seminars, music industry exhibits, and musical events will be held.

A special panel of leading international industry figures is being set up by Billboard to advise on the planning of IMIC 5 which will cover all the major aspects of the worldwide music industry.

(Continued on page 42)

## Voluntary Price & Pay Controls Fire Phase III Interest

By MILDRED HALL

WASHINGTON—The main questions now being argued among the experts over the new voluntary price and pay controls under Phase III of the Economic Stabilization program are whether the self-policing policy will be effective in holding down inflationary prices to consumers, and whether the administration will use its "Big Stick in the Closet" to reinstate mandatory controls if industry

flouts the guidelines established in Phase II.

To the record industry and businessmen in general, the most important aspects of Phase III, born Jan. 11, 1973, are its voluntary compliance, the more generous profligate base, which can now include 1972 profits in the yardstick, and the end of price pre-clearance with government.

The Price Commission and Wage Board has been eliminated and control is vested in the enlarged Cost of Living Council (COLC). The only industries under mandatory control have to do with food, health, construction, interest and dividends. Nevertheless, warnings remind all industries that Phase II guidelines are still to be observed for all but a few exempt clauses, and the program can legally become mandatory any time a price bulge in the economy makes it necessary.

In recent hearings before the Senate Banking Committee, Treasury Secretary George Shultz, who heads the newly structured Cost of Living Council, brought the administration's request for an extension of the Economic Stabilization act for another year, to April 30, 1974. He defended Phase III's (Continued on page 6)

## Dot Country Promo

By CLAUDE HALL

LOS ANGELES—Convinced that the country music record market was virtually untapped in the Los Angeles area, two enterprising record promotion executives for Dot Records teamed up with Charlie Simms, record buyer for Zody's and a "Country Corner" will be tested starting Feb. 19 in 20 of the 27 Zody's outlets in the Los Angeles and Bakersfield areas.

Ross Burdick and Vicki Cooper of Dot conceived the idea and are coordinating the project, which will include a series of spots for two weeks on KJLAC-AM here and on KJZZ-AM in Bakersfield.

In each of the special sections in the record departments in Los Angeles Zody's a display will feature a large cutout photo of a KJLAC-AM air personality with a sign proclaiming the big push album of the day or week. Hal Smith, program director of KJLAC-AM and the station's music director, Carson Scriber, worked on the project.

First order for the 10 specialized "Country Corners" was 5,450 albums. These include Donna Fargo, Joe Stampley, Hank Thompson, Roy Clark, Diana Trank, Tommy Overstreet, Jack Burlew, Tony Douglas, and Pat Roberts.

The radio station is running a contest in conjunction (Continued on page 12)

## SF Independent Dealers Say Chains Get Quicker Deliveries

By PAUL JAULUS

SAN FRANCISCO—While the super-discounting price competition remains a prime problem to small to medium-sized record retailers in this market, it is not their main concern in the battle for survival.

The answer would be, "according to Sam Gold, owner of the Portals-To-Music store in the Stonestown Shopping Center and long-time San Francisco record retailer, "for us to be able to get the merchandise from the manufacturer at the same time as the large discounters. We then would be an equal competitor in the marketplace to spite the price differential."

With a delivery time lag in many cases on hot product from two to three weeks between the large discounters and the indie retailer, Gold and his cohorts must turn to the one-stop to buy merchandise at a premium price in order to assure quick delivery with the large volume discounters. While shipments to the volume discounters on a preferred basis is not standard practice with all manufacturers, enough of them do adhere to this practice, according to Gold, to create a real problem for his type of operation. Basically in agreement with Gold is Gene Kelley, manager of Music 5, a downtown store doing large solo volume. In fact, Music 5 is probably the largest retail buyer of single records in the area. In spite of this, Kelley still feels that it is necessary at times to turn to subcontractors to assure competitive delivery. He further noted that out of 12 key

suppliers, he can count on only three out of the 12 for simultaneous delivery to all accounts. Most others run to a week behind the chains on their delivery to independent dealers.

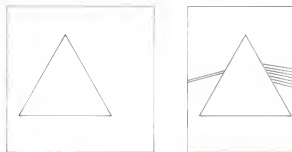
And at Music Odyssey, the local outlet for the Los Angeles branch, the problems are similar. In fact, manager Paul Nichols is convinced that his store has a constant loss

in sales due to frequent delivery delay, which runs from a week to 10 days after major discounters get their product.

Much the same complaint with some variation were forthcoming from other one-store retailers. Columbia Music's Chuck Heller confirmed that he too must turn to the one-stop to assure even at a (Continued on page 12)



The Sellers' wish is coming true! They're talking people all over this land into buying their hit single "Wish That I Could Talk To You" PRD 1019 from their new Price Records album "The Sellers" PRD 0007. Take pride in the Sellers... they're heading for gold! (Advertisement)



PINK FLOYD

DARK SIDE OF THE MOON



(SMAS-11163)



Album available March 1.  
 Tour begins March 5.





**Hit after Hit after Hit  
in Europe & U.S.A.**

*Now Another  
Smash!*

**DELTA QUEEN**

78-0115

**by DON FARDON**

**from Young Blood International  
Produced by: Miki Dallan**



**"...a constant new beginning?"**—Wes Farrell

Chelsea Records is manufactured and distributed by RCA Records.

## Bel Records Reorganizes, Expands Promotion Staff

NEW YORK—A sweeping executive reorganization at Bel Records promotion department is under way, according to label president Ural, but the reorg will complete restructuring of the duties and responsibilities of the current staff. Bel records had added nine full-time, exclusive local promotion people in addition to the independent promoters retained by the company.

This new staff, all of whom were previously at Scepter, Ural said, "gives us a national coverage which will act as a launching pad for the tremendous surge we anticipate in 1973."

In the new promotional structure, Jim Jeffries will be national promotion coordinator, Kenny Buttic will move to the newly created position of national LP promotion director, moving his base of operations from the Midwest to New York. Both men will report to Ural.

At the regional level, Sandy Si-

ler will coordinate activities for the Midwest, covering the New York; Jerry Goodman, with offices in Charlotte, N.C., will coordinate the Southeast; Shik Dileo will be responsible for the Midwest from a base in Pittsburgh and Harry Glickman will continue as Bel's regional director for the West Coast, based in Los Angeles. The promotion staff will also include Ken Lee for Atlanta, Mike Rymkus for Houston-Dallas, Nick Sarno for Detroit, Duke Dubois for Los Angeles, June Colbert in Memphis and Nashville, Bill Johnson in Chicago, Duke Dubois for New York-Albany-Buffalo, Richie Tordiano in Boston and Barry Abrams in Philadelphia.

This field promotion staff will be working on Bel product on the retail as well as the radio level in their respective areas.

The new promotion program, which follows months of planning by Bel executives, comes to an end.

(Continued on page 38)

## ABC-Dunhill Robey Dickor

LOS ANGELES—ABC/Dunhill is reportedly negotiating for the purchase of the blues-gospel and soul catalogues of Robey Records, owned by founder Don Robey.

The label's roster includes artists such as Bobby Blue Bland, Little Junior Parker and the late Johnny Ace. Product would reportedly be distributed by ABC through its recently reactivated Bluesway label. ABC has entered the blues and r&b field last year with the signing of the Four Tops and the opening of an Atlanta office, indicating an interest in that area. The label also penetrated the country field last year with the acquisition of Cartwheel

Records, an independent spearheaded by Crash Craddock. Also recently signed country singer was Ferlin Husky and Louvinna.

The purchase of the Duke-Peacock label would give ABC access to another highly specialized musical area.

ABC president Jay Lasker commented at press time that he did not purchase Invictus. It was previously reported he was looking for the label. (Billboard Feb. 10.) Commenting on the Duke-Peacock report, Lasker made a philosophical statement, "I am negotiating with nobody and negotiating with everybody."

## Stones Re-mix Jamaican Session in LA Secrecy

LOS ANGELES—The Rolling Stones are called upon American technology to continue a recording project recently begun in Jamaica. The leading London label will band spent considerable time in Jamaica in January recording what KCs as their next studio LP and

recently slipped into Los Angeles to continue work on the album.

Under a blanket of super secrecy, Mick Jagger and associates have been working in the city for the last few weeks, recording 10 evenings in Honolulu and began 10 evenings of mixing their Jamaican tapes in Village Records, ending the project on February 5.

Starting January 27, the Stones were isolated in studio B each evening from 10 p.m. until 6 a.m. and working with engineer Barker Bigsby on improving the quality of the tapes.

So perfect was the security that the Stones stayed in the studio within Los Angeles County remained an absolute secret. "We're concerned about blending the sound," recalls engineer Bigsby. "They were concerned about blending the sound, together so it sounded proper." Bigsby used extensive equalization, extensive compression and expansion to pull out individual performances by Jagger, Keith Richards, Charlie Watts, Mick Taylor and Bill Wyman. Producer Jimmy Miller attended the mixing sessions to oversee some of the work.

"We had to considerably change the sound by taking each instrument and making it sound like a maximum presence and clarity," Bigsby said. The Jamaican tapes were originally flexed so they could be improved.

The Stones called upon the studio's extensive array of devices to enhance their original performance. The use of studio equipment which greatly impressed them was an EMT disc variable time delay unit. The Stones, who were in Germany, there are only six in existence, according to the engineers. The unit was first owned by two of the Beatles. We own two of the remaining four." The unit is used in the monitoring facilities with which to

(Continued on page 41)

## APPLE MAKES CAP NO. 3

LOS ANGELES—Capitol Records rose to the No. 3 rung in Chart performance during 1972 as a distribution change in its share of singles chart action with the addition of Apple product. Including Apple, Capitol's share of the 100 top performance was 5.9 percent, following Warner Bros. with a No. 2 position with 10.7 percent, and WEA who was at No. 1 with 18.9 percent. Capitol's position on the LP performance chart remained No. 4, unchanged with the inclusion of Apple.

## Contemporary, Historical Jazz Labels Set by Fields

NEW YORK—Promotion manager for the Buddah Group, Joe Fields has left the company to form two new labels, Contemporary Records and Onyx Records. He plans "almost immediately" a 10 album release.

Said Fields: "Distribution will be through independent distributors because I have worked so long with independent distributors that he would handle his own 8-track and cassette tape, said he would increase the distribution to sell shortly."

Muse Records would be involved in the same kind of product as

## Burt Firms Music Complex

LOS ANGELES—"Hair" producer Michael Butler has formed Burt Music Records, a new label in contemporary, blues and film music. Film properties under development include "The Last Days of Pompeii," which will be released among his initial LP's this year include the successful "The Godfather" which has been translated into 17 languages plus two new works "Ishtar," and "Island." The label, Butler said, will focus on three musical stage plays, "Revolution 1789," "Frankenstein" and "The Book of David."

The label is Butler's second effort in the record business. Last year he founded Hallelujah Records, which released one Capricorn work via CBS distribution. "The New Messiah."

Buffalo will use domestic independent distribution and will thereafter set up overseas licenses. Nancy Linnart, an executive music consultant, will seek to arrange U.S. distribution at the upcoming NAC convention.

Two publishing wings have been established, Tribal (ASCAP) and Burt Music Publishing. Butler's executive team includes Neal Ames, managing director; Paul Ames, vice president; Sidney Miller, marketing director; and Billy James, creative services director.

PHILADELPHIA—David Rosen Inc., oldest local independent record distributor and major operated game and vending equipment distributor, has filed for reorganization under Chapter XI of the Chapterman Act.

The filing in the bankruptcy division of the federal court here came on the heels of a summary judgment against Rosen received by the U.S. Bankruptcy Court for \$600,000 for goods sold and delivered to the Rosen firm.

In August, 1971, WB had notified Rosen that it was dropping Rosen as a distributor in a nationwide move where the firm opened its own branches. Subsequent re-

## Columbia Puts 50G Into Classical Bash

NEW YORK—Columbia is putting 50G into a behind-the-scenes, after-midnight classical keyboard concert March 2. It was learned that Columbia is making a promotional tour of the music, with booker Ron Delner will coordinate the event, aimed to bring the attention of the music to the "Concert" to general public attention. It marks the first time Radio City Music Hall has housed a classical concert.

The over-two-hour program will feature E. Power Biggs on the

6,000-seat theater's mighty Wurlitzer. Among the featured artists are Monster Pianos with Eugene List. Tickets will go from \$4 to \$7.50. The 50G series, which is an illustrated program, Joshua White will produce correlative lighting effects, and the program will be covered with 50-foot American flags, appropriate to the "Stars and Stripes" theme.

R. Delaney is arranging Manhattan School of Music, and the concert, Art Director Arnold Levine has produced several 60-second spots for the program. The in-house spots feature six different classic LP's music, WNEW-FM and WQXR-FM are slated for saturation spot campaigns, with other local stations and possibly some national stations included. The print campaign, ranging from full pages down to small inserts, will run in N.Y. Times, Village Voice, and college newspapers.

Initial releases in this line include albums from James Moody, Ray Brooks and Cecil McBee, Johnny Ramey, and Don Patterson. Patterson is returning to the future after a long layoff," said Fields.

The Onyx line, which Fields will be launched with producer Don Schilt, ten, will be "somehow of a vintage series, devoted to the untrodden land of the 30s, 40s and 50s. Some of the material will have appeared in 78 rpm form but he will be first-time release," he stated.

First releases on this line include material from four saxophonists: Lou Parker, Teddy Edwards, Dexter Gordon, Wardell Gray, and Louis Bellson. Big Band artists Mills Blue Rhythm Band with Stan Getz album, "32nd Street Art Tatum, Red Rodney and Art Taylor.

Muse and Onyx will be based in New York. (Continued on page 48)

## Bette Midler's Hancock Gig

CHICAGO—Rock outfit Transcontinental Music and WEA. This was announced last week. Montgomery Ward promotion built around an autograph session at Ward's State Street store for Atlantic artist Bette Midler. A window on State Street was devoted to the event and in-store displays were used in all Chicago-area Ward's stores.

Chicago's Thomson supplied Ward's window decorator with mirrors and lights and such elements as a large display of the artist. In-store display materials consisted of 4-foot posters, 2x4x4 inch banners and LP and cassette. WEA regional manager Vic Faraci said autograph sessions with artists are unusual due to schedules, but in some cases, security, but Miss Midler came in early for the event prior to the concert.

After, David Rosen Inc. filed an anti-trust action against WB. The action was being argued in the court of Federal Judge Trautman, who was unavailable as he is hearing a case against WB. WB filed a counterclaim, seeking \$600,000, which it charged was lost.

A list of creditors, which reportedly includes over 100 suppliers, was yet to be compiled in the local court records. Some of the larger creditors include: WB, Buddah, Kama Sutra, and WEA, records, along with jukebox and vending firms like Kolor, Wurlitzer, and Bally.

Judge Emil Goldberger has appointed Robert C. Duffy as receiver

for the company. The receiver is being prepared for record stores. Radio stations will conduct ticket giveaway contests. WEA-FM will carry the concert via its radio network. WEA plans to film the entire concert.

The promotion is Col's most ambitious since 1971, when the label took over Madison Square Garden for a middle of the road promotion campaign.

NEW YORK—NARM's 15th annual convention will include a special luncheon-meeting on Tuesday (27) which will feature an interview with the NARM executives and current developments in quadraphonic sound and in video-disc technology.

The discussion, which will be moderated by Bruce Weber, corporate affairs director of RCA Audio Magnetics, will be headed by Jack Holzman of Elektra Records, Walter Dean of Columbia Records, and John Padwell of RCA Records.

Following the luncheon-meeting, quadraphonic disks and cartridge demonstration will be held Tuesday afternoon and all day Wednesday (28). The quadraphonic disk demonstration will be conducted by James Mochizuki of JVC Inc., Cartridge Demonstration will be held at JVC's system.

ESP-Disk Bowling 8-Track Act Line NEW YORK—ESP-Disk Ltd. is launching a new tape program which will feature a series of first-run 8-track ESP artists. First on the 8-track ESP artists list are: Gato Barbieri, the Pups, Pops, and the Pops, the Pops, Bud Powell, according to label president Bernard Stollman. Program will take effect March 1.

## Reorganize David Rosen Inc.; Chap X

After, David Rosen Inc. filed an anti-trust action against WB. The action was being argued in the court of Federal Judge Trautman, who was unavailable as he is hearing a case against WB. WB filed a counterclaim, seeking \$600,000, which it charged was lost.

A list of creditors, which reportedly includes over 100 suppliers, was yet to be compiled in the local court records. Some of the larger creditors include: WB, Buddah, Kama Sutra, and WEA, records, along with jukebox and vending firms like Kolor, Wurlitzer, and Bally.

Judge Emil Goldberger has appointed Robert C. Duffy as receiver

for the company. The receiver is being prepared for record stores. Radio stations will conduct ticket giveaway contests.

WNEW-FM will carry the concert via its radio network. WEA plans to film the entire concert.



MGM RECORDS' country artists flew to New York last week to attend a get-acquainted luncheon with executives and radio personalities of New York's Radio Station WHN. The station will go to an all-country music programming format on Feb. 26th. Left to right, are Hank Williams Jr., Bob Russo, WHN Assistant program director, Chuck Glasser of Tompall & the Glasser Brothers, Alan Hoffman, WHN program director, Don Owens, manager of the MGM Records office in Nashville, Rommie Sessions and Billy Walker.

## ROMPER ROOM IN LP BOW

NEW YORK—The Romper Room division of Peter Pan Records will make its first LP release in the newly designed line with the album "Romper Room Physical Fitness Fun" (it will illustrate both graphic and conceptual innovations in the very successful six-year-old line. The album will be released on the Peter Pan label which boasts exclusive rights to the Romper Room line of products.

## Stones Re-mix Jamaican

Continued from page 3

discern tone textures and group blendings. They also experimented with the studio's live echo chambers and plate echo system. The group listened to a dozen or more original works. These tapes had previously been mixed, but the group felt that mix was inadequate, so Bigsby and the Stones had to start from scratch and mix the sound to where they could ascertain what was usable and what had to be done next.

Jagger's vocals are not completed, according to Bigsby. There is still more time required before the LP is completed. Each instrument on each track was listened to by the Stones and Bigsby.

In order to keep the group's presence a secret, the studio kept everyone out of the mixing room while they were there. So sensitive was the project that even a hard-core number of visiting musician friends didn't leak the word that the Stones were in town.

Musicians working in adjoining studios helped keep the secret. None of the studio's employees was allowed to tell their families who was at work.

"We recognized their right to total privacy and set up our security measures," Bigsby says. The

## NBC Country TV Spec Set For Feb. 25

NASHVILLE—The "Country Music Hit Parade," scheduled as part of the NBC-TV Night of Specials series, will be seen at 8:30 p.m. (EST) Feb. 25.

The show, among other things, features the top records of 1972. Hosted by Ernie Ford, the show includes: Eddy Arnold, Loretta Lynn, Lynn Anderson, Donna Fargo, Charlie McCoy and Anne Murray.

studio even called the band Muddy Waters when referring to them. The Stones, along with Johnny Nash, Cat Stevens, Traffic and Elton John, have been among the first of pop players recording in Jamaica during the past month.

After recording there in mid-January, the Stones flew here to perform at a benefit concert for Nicaraguan earthquake victims. Then they were off to Hawaii for concerts prior to heading to Japan. But the Japanese Government refused them entry because of prior narcotics convictions, so they had time on their hands and chose to come back to Los Angeles to utilize the proper equipment on the Jamaican tapes.

SAM SUTHERLAND

## In This Issue

CAMPUS CLASSICAL	26
COUNTRY	26
JAZZ/ROCK PROGRAMMING	26
LATIN	22
MARKETPLACE	41
RADIO	23
SOUL	25
SPORTS	34
TAPE/AUDIO/VIDEO	16
FEATURES	
Stock Market Quotations	10
Vox Box	23
CHARTS	
Best-Selling Soul Albums	25
Best-Selling Soul Singles	25
Classical	25
FM Action	20
Hot 100 World	32
Hot Country Albums	30
Hot Country Singles	30
Hot 100	23
Jazz	48
Latin	22
Top 40 Easy Listening	38
Top LPs	54, 56
RECORD REVIEWS	
Album Reviews	47, 49
Pick Singles & Radio Action	51

## Redding Suing Hendrix Estate For \$350,000

LOS ANGELES—Noel Redding, bassist with the Jimi Hendrix Experience, has filed suit in federal district court here against Warner Bros. Records Inc., seeking \$350,000 in damages and an accounting of royalties.

Redding's attorney, Michael L. Shapiro, filed suit Friday (16), after an earlier petition by Mitch Mitchell, drummer with the trio, and Redding in New York state proved to obtain an accounting and payment of royalties alleged due them from the estate of Jimi M. Hendrix. In the probate action, the sidemen contended that they had agreed upon a royalty split, with Hendrix 50 percent while they each were to receive 25 percent. The action was rejected by Kenneth D. Hagood, state administrator.

Local litigation states that WB entered into a partnership with the Experience in Sept. 1966, where the royalty split was specified. Suit alleges that all royalties for the Experience were paid to Hendrix's estate. Hendrix died after his death in Sept. 1970. The complaint estimates that Hendrix and estate have been paid \$1,500,000, with the \$350,000 representing one-quarter of that amount.

## ABC R&T Fetes Harlan's 20 Years

SEATTLE—R. A. Harlan was feted with a 20th anniversary celebration at ABC Records & Tape's national headquarters here. Harlan started as a delivery boy with C&C Distributing, original name of the independent distributorship operated by Lou Laventhal and Stan Sulman and the forerunner to the present firm. He has since become a national director of the distributing and rickrolling giant.

Harlan's 20th birthday celebration, gave Harlan a life-long lease on the "Golden Age Retirement Home" and "Termination papers."

## Stiller, Meera Grammy Hosts

NEW YORK—The comedy team of Jerry Stiller and Anne Meera has been set to host the New York Grammy Nominations at the Americana Hotel Thursday (22). As the local NARAS chapter comes in its campaign to revive the city's recording scene, entertainment saluting New York's contributions to music in recording will highlight the evening. George Wein and his Newport Festival staff have volunteered to help in the show's production.

Grammy Nominees from the area will be honored in the arena when they will receive special Nomination Plaques. Pete Seeger will receive a special New York Governors Award for his outstanding contributions to music and the city's welfare (Billboard, Feb. 17).

## Big 3, Musicana Drive on 'Irene'

NEW YORK—The Big 3 Music Corp. (Robbins-Feld-Miller) in association with Musicana Publishing Co., have mapped a three-pronged drive on the songs featured in the forthcoming Broadway musical comedy "Irene." Plans, worked out by Allen Stanton, vice president and general manager of the Big 3, and by Joseph A. McCarthy, boss of Musicana, which shares "Irene" rights, call for record exploitation, musical merchandising and a special performance drive on "Irene" songs. Build-up of the drive is expected to coincide with the "Irene" projected spring opening.

## Executive Turntable

A major reorganization move at Fantasy/Prestige/Milestone finds Ralph Kaffel appointed president of the labels. Saul Zentz, formerly company president, has assumed the role of chairman for the group of labels, with his duties now focusing on long-range plans for the family of labels, while Kaffel, formerly executive vice-president, will handle all current operations.



ROBINSON



SMITH



MARTINEZ

Irwin S. Robinson, vice president and general manager of the music division of Columbia Pictures Industries, Inc., has been appointed to the board of directors of ASCAP. At ABC/Dunhill Records, Otis Smith appointed vice president in charge of special projects. Smith will be responsible for ABC's expansion into the r&b field, covering all phases of that product. Smith was formerly with ABC in the capacity of director of singles sales, following stints at MGM Records and Riverside Records. At Arthur Martinez has been appointed division vice president, finance, for RCA Records. His activities will encompass all areas of financial concern for RCA Records as well as planning and analysis organization. Martinez was previously with RCA Corp. as director of financial analysis for the corporate financial staff, with analytical duties covering RCA Records, Random House, RCA Global Communications and NBC.



FOGEL



KAZICK



VIDAL

Irwin Rawitz named vice president of Musicor Records in charge of production and international operations. He has been with Musicor for six years. At United Artists Records, Bill Chappell appointed manager of artists relations, having served at UA since 1971 in the company's promotion, a&r and public relations departments. Larry Fogel named vice president and general manager of April/Blackwood Music, where he will be responsible for music exploitation of that company's catalogs in New York and the South. Fogel formerly worked in publishing areas for Commonwealth United Music, the American Broadcasting Company and Bourne Company.

Neal Ames has been named managing director for the newly formed Bufile Records in Los Angeles. Ames was previously associated with Auto Stereo Music, Mattel and Merrimac Music. Working with him are Paul Rothchild, who will be a&r director; Sidney Miller, marketing director; and Billy James, creative services director. Rothchild was formerly with Elektra and Prestige, Miller handled various promotional duties at Capitol; and James was formerly publicity director at Elektra Records and West Coast press information manager for Columbia Records.

Jan Winn, independent promoter in Chicago, has joined National Entertainment Services, where he becomes vice president in charge of marketing. Winn served formerly with Ticketron.

Soozin Kazick has joined Capitol Records' publicity department as Eastern publicity manager. Kazick assumes her Capitol post in New York following a position as director of publicity and promotion for the Grossman/Glotzer organization. She also served as director of publicity at Buddah Records. At Blue Thumb Records, Harriette Vidal has been named to the newly created post of director of publicity. Miss Vidal, formerly a publicist with Connie De Nave public relations, and a member of the artists relations department at Buddah Records, recently served as director of publicity for the Famous music Corp. She has relocated to Blue Thumb's Beverly Hills' home office.



SHINDLER



DI SCIPIO



BOWEN

Bud O'Shea named Western regional promotion manager, Epic/Columbia custom labels. He was formerly in the same position for Apple Records and was San Francisco promotion manager.

(Continued on page 48)



# A SPECTRE IS HAUNTING AMERICA... THE BLUE ÖYSTER CULT "TYRANNY AND MUTATION"



KC 32017

The new Blue Öyster Cult album, "Mistress of the Salmon Salt"  
"Tyranny and Mutation," featuring:

"The Red & the Black"  
"O.D.'d on Life Itself"  
"Hot Rails to Hell"  
"7 Screaming Diz-Busters"  
"Baby Ice Dog"  
"Wings Wetted Down"  
"Teen Archer"

The Blue Öyster Cult's nightmarish  
first album hit 1972's Top-10  
lists everywhere—including:  
*The Village Voice, Creem, Fusion.*

**1973 WILL SEE THE EXPLOSION OF  
THE BLUE ÖYSTER CULT.**

On Columbia Records® and Tapes

This One



925F-YPF-TYTL



A&M  
RECORDS  
SINGLE RELEASE

"To DJs and PDs:  
I won't last a day  
without you."

# I WON'T LAST A DAY WITHOUT YOU

AM 1409

## Paul Williams' latest single.

From his current album, "Life Goes On." (SP 4367).



Produced by Michael Jackson

Congratulations  
Diana Ross  
Best Actress  
Academy Award Nominee

It's not every day a recording star becomes a film actress. So when a recording star not only becomes a film actress but wins an Academy Award nomination on her very *first* film, it's a source of great excitement and delight for everyone.

We, on behalf of Diana, would like to express our gratitude to the many people in the music business who helped in many ways.



Best Actress—Diana Ross

Best Art Direction—Carl Anderson; Set Decoration, Reg Allen  
Best Costume Design—Bob Mackie, Ray Agayan, & Norma Koch

Best Scoring: adaptation & original song score—Gil Askey

Best Screenplay: Terence McCloy, Chris Clark & Suzanne dePasse



#M758D

Motion Picture Soundtrack Album on Motown Records.  
Includes Diana Ross' hit single, "Good Morning Heartache".



©1973 Motown Record Corporation









## The most explosive Mountain ever.

There never was an album like this. "The Best of Mountain": an historic collection of the most monumental music from their gold albums.

"Mississippi Queen"  
"Theme for an Imaginary Western"  
"Nantucket Sleighride"  
"Roll Over Beethoven"  
"For Yagur's Farm"  
"The Animal Trainer and the Toad"  
"Never in My Life"  
"Don't Look Around"  
"Crossroaders"  
"Taunt"  
"King's Chorale"  
"Boys in the Band"

**Felix Pappalardi, Leslie West,  
Corky Laing and Steve Knight.**

**"The Best of Mountain."**

**On Columbia Windfall Records. Where better minds are blown.**



### THE BEST OF MOUNTAIN

including:  
Mississippi Queen  
Theme For An Imaginary Western  
Nantucket Sleighride/Roll Over Beethoven  
For Yagur's Farm

KG 32079

on February 23

# Billboard

New York Office  
is moving to...



## General News

### Labels Cover Film Theme

• Continued from page 1

setting without any of the TJB's noted trappings.

Arranged by Quincy Jones, himself an A&M artist, the single like all the others released thus far, avoids any utilization of a tango rhythm.

#### Specialized Targets

Most of the singles attempt to slant "Last Tango" for specialized record markets. Mongo, Santamaria on the Vaya label aims for the traditional Latin audience with a big band arrangement alternating lead among different instruments, including jazz violin. The youthful Latino-rock buyer is target of MCA's El Chicano, with a clearly stated rock arrangement featuring guitars.

Willie Mitchell, Al Green's producer on Hi Records, steps out for the label with a contemporary-soul arrangement that goes through an extended "Superfly" type of in-

truduction before the main theme enters.

On RCA, Doc Severinsen's version features his big, lush trumpet tone in a crisp but not particularly imaginative big band arrangement.

The "Last Tango" sweepstakes will be opened up still more when Unart Music, the publisher, makes available an official lyric. This writing assignment has just been given to UA's own Dory Previn, famed for her film theme lyrics before becoming a recording artist herself.

Barbieri and Oliver Nelson, who arranged the score, are both being given a promotional boost by Flying Dutchman Records, which is releasing new product and reissuing others by them to take advantage of their association with the film (Billboard, Feb. 20).

Jazzman Charles Mangione has joined the bandwagon with his own version on Mercury, marking his first effort in the singles market.

### Zody's Country

• Continued from page 1

tion with the "Country Corner" and the prizes offered on the air will range from two tickets to the awards ceremonies Feb. 26 of the Academy of Country & Western Music at Knott's Berry Farm as guest of Donna Fargo to tickets to a country music show sponsored by KLAC-AM at the Hollywood Palladium and albums.

Miss Cooper said that other labels are already interested in carrying on the "Country Corners" in Zody's. "We just wanted to open up the market more for country music... but we're not greedy. We'd like other labels to get involved... to see if we can sell country music records better in this market." She said that, as fantastic as Castle's record store in the San Fernando Valley was in selling country music, there was a desperate need for more outlets.

### SF Dealers

• Continued from page 1

premium price that he receives his merchandise at the same time that distributors and manufacturers ship to the chains. Heller states that many of the local salesmen pay all too infrequent visits to his store and, as a result, he is not being given important pre-release information that the chains are privy to.

Record Gallery's owner-manager Don Gertsman is in a more advantageous position than many of his cohorts. He also owns a rack, Best Record Rack, which makes him able to match the chains as to price. But still Gertsman must buy singles for his store from a subdistributor to assure competitive delivery. He claims he has many times waited up to two weeks for top LP product after chains have it in stock. But, unlike other indies, he would rather not stock the LP in his store, if he must pay one-stop price.

CRYSTAL INDUSTRIES, INC.

# WAR

# #1

# CONGRATULATIONS!

WITH LOVE

# CRYSTAL STUDIOS

1014 NORTH VINE ST. HOLLYWOOD, CALIFORNIA 90038



**ONE.**

**Dobie Gray "Drift Away"**  
**Decca 33057**



**TWO.**

**Unde Dog "River Road"**  
**MCA 40005**



**THREE.**

**Atlanta Rhythm Section**  
**"Back Up Against**  
**The Wall" Decca 33051**

*Atlanta  
Rhythm  
Section*

**FOUR.**

**Rick Nelson**  
**"Palace Guard"**  
**MCA 40001**



**SINGLES!**

# Talent

## Douglas Uses FMs To Push Full Moon

NEW YORK—Douglas Records is expanding the promotional value of live FM broadcasts to a national level with the First Live Energy Tour. Broadcasts in major and secondary markets are being coordinated with print and radio advertising to support the group and its first Douglas album.

Alan Douglas, Douglas Records' head, cited the increasing limitations of conventional print and radio advertising, as well as tradi-

tional concert tours, as instrumental in his decision to utilize the tour to provide Full Moon with a new vehicle for national exposure.

Originally proposed by Kenny Shaffer of Overlord, Krishna and Shaffer, the tour began earlier this month with coordinated broadcasts via college and commercial FM.

While the initial plans called for only two weeks touring, the response has prompted Douglas and Shaffer to map out an expanded, two-month tour that will take the group through New England and down the East coast of the country. Eastern dates are to be followed

## Order Vs. Knight Denied

NEW YORK—The U.S. Federal Court has denied Andrew Cavaliere a temporary restraining order seeking to enjoin Terry Knight from bringing further lawsuits against those auditors and areas which, Knight has charged, have made a profit through the illegal and unauthorized use of the name "Grand Funk."

The decision represents a victory for Knight, who is currently bringing suits against those halls because of the alleged sole ownership of the registered trademark, "Grand Funk," via GFR Enterprises, Ltd., a New York corporation in which Knight and others are shareholders.

In his motion to the Court, Cavaliere stated, "As a result of the institution of these repetitive actions and the attendant publicity auditors and promoters are threatening to cancel scheduled concerts by the Performers. Other auditors have refused to accept over box office receipts from the Performers. Unless Knight is enjoined from instituting actions, the Performers will be required to go off the road. They cannot continue their professional activities under these intolerable circumstances."

U.S. Federal Judge Dudley Bonnell, who denied Cavaliere the temporary restraining order, said the earliest date available for a scheduled hearing on the matter would be Feb. 13, just two days prior to the last scheduled performance on the Grand Funk Tour.

Knight and GFR Enterprises, Ltd., are represented by U.S. trademark counsel Gottlieb, Rackman & Reisman.

## Sugarman Aims Special At Untapped Audience

By SAM SUTHERLAND

NEW YORK—Burt Sugarman, executive producer for the weekly NBC-TV music series, "The Midnight Special," is aiming that programming concept at a previously untapped television audience.

Sugarman contends that exploitation of this new young adult marketplace may well lead to increased late-night, and eventually 24-hour, network programming, as well as a significant improvement in the technical quality and stylistic variety of music on television.

The initial goal of "The Midnight Special," according to Sugarman and the NBC executives who are placing support behind the new series, has been to reach a young adult national audience previously overlooked by network programming.

With the series scheduled for Saturday mornings at 1:00 a.m., directly after Friday night's edition of "The Tonight Show," a significant portion of that audience is expected to join younger viewers in tuning in the series.

Sugarman also offered to distinguish his programming concept from ABC-TV's "In Concert" specials, which are being programmed each month for Friday evening slots at 11:30 p.m.

"We're trying to reach a broader audience," Sugarman explained, noting that "In Concert" focuses on a generally younger audience that is oriented toward progressive-FM radio.

While the two shows will thus be programmed back to back on Friday nights, Sugarman is confident that both series will build significant audiences. At the same time, he noted that the "In Concert" shows, produced both by Don Kirshner and Kirshner Entertainment, and by Dick Clark's production company, differ from the NBC concept by offering greater access to artists receiving a relatively large block of air time.

Sugarman feels that such an approach, while practical for presentation and possibly attractive to progressive rock viewers, is not well-suited to television program-

ming. Thus, "The Midnight Special" offers a much larger artists' roster, with each artist usually performing no more than a few selections per segment.

That pacing, coupled with talent booking that is expected to range from "Middle-of-the-Road" and country acts to comedy and both pop and rock, is expected to be maintained through a tight production schedule that will permit a 10-day "tape-to-air" lag. Thus, the series' producers, Sugarman and producer-director Stan

(Continued on page 20)

## Holland Tax on Entertainment

AMSTERDAM—A new entertainment tax has been introduced in Holland requiring promoters to pay 25 percent of the gross of the fees paid to artists. This is causing great problems because, many promoters claim, it is hardly possible to cover total costs at the present with the prices demanded by major international artists.

Promoters Lou van Rees said he could manage to cover costs of a major act by selling about 2,200 tickets, but with the new tax he will have to sell—at the same price—about additional 500 tickets. Host countries in Amsterdam and Rotterdam, the major cities of the population, have capacities of 2,400, so the new tax will require either more expensive ticket prices or fewer major artists playing in Holland.

Van Rees will meet his obligations with artists already contracted for concerts in Holland, but he has no idea how to deal with plans to bring such artists as Baccus, Aznavour, Greco, the Jubilee Singers and the Three Aerts, who believe the new tax will have a detrimental effect on live entertainment in Holland.

## Signings

an exclusive recording contract, her first single on EMI's "Don't Cry Blue," has just been shipped.

King Harvest, riding the charts with "Dancing in the Moonlight" for Perception, have signed with Jerry Purcell's GWP Associates. A multi-city tour is planned for the seven-man group with a new single and album slated for mid-March.

Clayton & Falk, the duo who won the Golden Chariot Records in Philadelphia. Their first release, "Don't Wait Too Long," will be produced by Ron Metz and is being promoted by Universal Distributors, Philadelphia, Pa.

## Jazz Musician Interview Series

NEW YORK—Jazz Interactions is conducting a Historical Interview Programming, consisting of a series of eight interviews with musicians.

The eight musicians covered in the interview series, each with five hours, are Buck Clayton, Gil Evans, J. C. Higginbotham, Joe Jones, Jimmy McMillan, John Singleton, Joe Thomas and Mary Lou Williams.

The tape interviews are being kept in the permanent archives of the Library of Congress in Washington, D.C.

The program results from a \$21,300 grant from the National Endowment of the Arts. Jazz Interactions intends to seek additional funding in order to continue the interview series on a regular basis.

### Unsurpassed in Quality

<b>GLOSSY PHOTOS</b>	9 1/2¢ EACH IN 1000 LOTS
1000 POSTCARDS	\$5500
1000 8x10	\$1395
CUSTOM COLOR PRINTS	\$85 per 100
COLOR LITHO	\$175 per 100
COLOR POSTCARDS	\$120 per 1000
MOUNTED ENLARGEMENTS	20"x30" 30"x40" \$750 \$1050

**Copy Art Photographers**  
A Division of JAMES J. KREBSMANN  
165 W. 46th St., N.Y. 10036  
(212) 371-9233



RE AVAILABLE

TRAVELING FROM COLORADO THRU ELEPHANT COUNTRY...

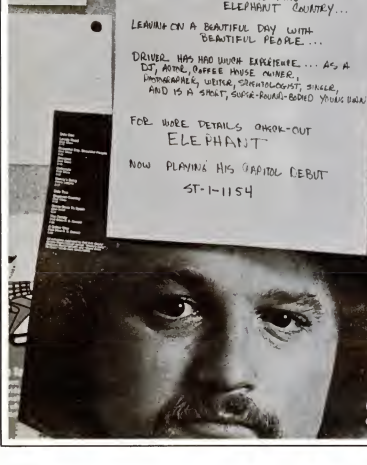
LEARNING ON A BEAUTIFUL DAY WITH BEAUTIFUL PEOPLE...

DRIVER HAS NO DRIVING EXPERIENCE... AS A DJ, ADR, OFFICE HOUSE WIFE, HONORABLE VETERAN, SCIENTOLOGIST, SINGER, AND IS A SHORT, SUPER-ROUND-BODIED YOUNG MAN

FOR MORE DETAILS ORDER OUT ELEPHANT

NOW PLAYING HIS CAPITOL DEBUT

ST-1-1154



# RICHIE HAVENS/EYESIGHT TO THE BLIND

FROM THE ODE RECORDS PRESENTATION OF:







**NOTICE!**

To all Record Manufacturers :

**'OUR ONLY  
BUSINESS IS  
YOU'**

**AMI  
DISTRIBUTING**



From left to right: Mike Dallochio, warehouse; Frank Asadoorian, warehouse; Judy Wylie, sales; Bob "Sugar" Schwartz, V. Pres. Promotion; Babe Manoojian, Pres. sales; Lee Norris, promotion; Ann Whittledge, off. mgr.; Carl Mooradian, V. Pres. sales; Fred Tador, sales.



Wade Briggs Jr. (Butterbat)  
WCHB



Rosalee Trombley  
CKLW



Jay Butler  
WJLB



Paul Christie  
WCAH

**"Congratulations  
on your  
2nd Anniversary"**



## THEATER REVIEW

## 'Lemmings' at Village Gate

NEW YORK—A little perspective, please. Much praise has been directed toward the National Lampoon's stage production, "Lemmings," but a few sour grapes as well, particularly from the connoisseurs that find the review somehow lacking in subtlety. It's appearing at the Village Gate.

That is putting the case lightly, but, as the wanton devotees of the National Lampoon's stage production, "Lemmings," would be quick to point out, the parent organization has always found subtlety largely useless. A sledgehammer's impact seems more to the point, and, armed with prodigious talent and a thorough knowledge of its audience, the cast of "Lemmings" has proceeded to revive the very nature of the review itself.

For those few viewers who doubt the review's first half rather heavy-handed, one may only watch the audience; high school has been a real enough target in the past, as has the war, but, even in the wake of that uneasy peace, the

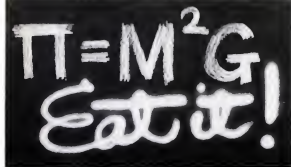
satirical bits that open the show are generally quite tight.

Where "Lemmings" undoubtedly triumphs, however, is in the second portion of the show, which uses the show's title, and its theme of mass suicide, as a last springboard for the Woodstock Festival of Peace, Love and Death.

As envisioned by its creator, the perfect heavy-eyed doper (as played by John Belushi, one of the review's strongest offerings), the Festival is a prime opportunity to "get it off" by offing yourself. Thus, the review plays havoc with the youth culture of the '60s through that culture itself and the accuracy of its parody.

The cast itself is nearly flawless, both musically and dramatically, with Belushi, Christopher Guest and Alice Playten particularly strong. As for the musical component, they demonstrate an unerring sense for the styles of the originals, parodied.

SAM SUTHERLAND



## Winn Joins NES as Exec

CHICAGO—Chicago rock promoter Jan Winn has left the concert promotion field to join National Entertainment Services as vice-president in charge of marketing. Winn's new appointment underscores the development of NES in its efforts to create a new service organization for entertainment and sporting events.

The new company's goals focus on the creation of a coordinating service for promoters which will attempt to utilize retail ticket selling outlets for increased attraction receipts.

NES thus plans to establish "one-stop shopping" for promoters, including ticket sales, management and distribution; security; insurance; advertising; public relations and facility management.

At NES, Winn is reunited with

Joseph Maiorella, a former associate from Winn's earlier career at Ticketron. Service contracts have been signed with Triangle Theatrical Productions and Howland Stein Enterprises, according to Winn's office, with Stein to be represented nationally by NES. Also handled by NES are the national Roller Derby League, for which Winn will provide services for the Chicago Pioneers.

Other services being offered by NES include the Chicago Entertainment Calendar, a listing of events in the Chicago area which appears in the Sunday newspapers and is reproduced and distributed through Montgomery Ward ticket selling locations.

Winn leaves the promotion field after eight months as a concert promoter at Chicago's Aragon.

## Workshop Is Set for Jazz

NEW YORK—The 1973 Jazz Interactions Young Musicians Workshop will be held every Thursday for 15 weeks, starting Thursday (22).

The three-hour sessions will run from 4:00 p.m. to 7:00 p.m. at L.S. 44, 100 West 77th St., N.Y. Apprentice musicians will be divided into groups according to instruments, with the last hour of each session devoted to big band and small group rehearsals.

Joe Newman, noted trumpeter, will head the teaching staff as program director. Other instructors will include Roland Hanna (piano), Harold Mabern (piano), Roy Haynes (drums), Charlie Persip (drums), Garnett Brown (trom-

bone), Frank Foster (reeds), Arnie Lawrence (reeds), Frank Ness (reeds), Eddie Jones (bass), Al Gafa (guitar) and Gene Bertoni (guitar).

Workshop students are also expected to be showcased in public concerts in cooperation with local community groups. The most outstanding apprentice musician will be awarded the Jazz Interactions Louis Armstrong Scholarship established in 1971.

The workshop is open, free of charge, to anyone with some playing experience, regardless of age.

The program has been made possible with the assistance of The New York State Council on the Arts and the National Endowment of the Arts.



**TOP QUALITY  
8X10  
PRINTS**  
LITHOGRAPHED ON HEAVY GLOSS STOCK  
BLACK & WHITE 8x10s  
500--\$22.85 1000--\$35.00  
COLOR PRINTS  
1000--\$200.00

SEND FOR SAMPLES AND PRICES

**ABC PICTURES**  
1847 E. FLORISSA ST.  
SPRINGFIELD, MO. 65803



when answering ads . . .  
Say You Saw It in Billboard

## DANCING ON THE SEATS

BY  
**ANDREW H. MEYER**

Required reading  
for college concert chairmen,  
promoters and  
student union managers.



Now, at long last, a practical, imaginative book that delves into the unexplored territory of promoting and producing a campus concert. *Dancing On The Seats*, by Andrew Meyer, is a comprehensive "how to" guide that should be required reading by campus buyers and social chairmen, who are fully aware of the difficulties in college concert production. Andrew Meyer, the head of A&M Records' College Department, draws from his own experiences to provide straight-forward and sometimes humorous glimpses into concert committee meetings and box office settlements.

*Dancing On The Seats*, is already being acclaimed and accepted throughout the music industry.

"Imaginative and interesting... I wish there were more books like this in the entertainment field."

—Chip Rachin  
International Famous Agency

"Andy Meyer's experience and his ability to document it for the novice college concert promoter is invaluable indeed..."

—Gil Friesen  
Vice-President, A&M Records

"Now, at long last, comes *DANCING ON THE SEATS*... Andy's suggestions about how to publicize a show are worth the price of this book."

—George Paul Brown  
College Entertainment Assoc.

For your copy of Andrew Meyer's *Dancing On The Seats*, fill out the coupon below, enclose a check or money order for \$6.95, payable to Billboard Books, and mail it today!

## BILLBOARD BOOKS

2160 Patterson Street / Cincinnati, Ohio 45214

Please send me \_\_\_\_\_ copies of *Dancing on the Seats*. My check or money order is enclosed.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

State \_\_\_\_\_

ZIP \_\_\_\_\_

Payment must accompany coupon. For information on special quantity discounts, write to:

## BILLBOARD BOOKS

2160 Patterson Street / Cincinnati, Ohio 45214

1692

## Who else could spend 10 years in college and stay at the head of the class?



## Billboard's Campus Attractions

Watch for our 10th Anniversary Edition coming in the March 31 issue.

## Ramsey Lewis Hushes Crowd

LAS VEGAS—Ramsey Lewis abruptly stopped his much-awaited jazz performance at the Convention Center Friday (9) to scold several thousand jazz enthusiasts, because of excessive audience noise.

The 37-year-old Lewis said following the concert, "For about five minutes we lost the marriage

of the concert. Only a few people caused the disruption."

Lewis, accompanied by Cleveland Eaton on the bass fiddle, and Morris Jennings on percussion, stopped a performance of a "Guitar Concerto" when several members of the audience began calling to each other.

The youthful audience broke into extensive applause when Lewis rose from his piano, when the clapping stopped, Lewis began.

"Most of you are very kind," he said. Then with a grin he added, "Now if we're through sending messages, I'll continue."

Lewis instantly turned jazz fans into a quiet audience who interrupted the concert from then on with frequent applause.

The Ramsey Lewis Trio for the next hour put on a show of contemporary jazz that made everyone forget that Jackie De Shannon had preceded the Trio with a performance of her own.

The concert ended with a standing ovation.

Afterwards Ramsey said, "I like playing the college circuit more than I like playing for anyone. They are the most responsive to the artist."

## Denver Stars in BBC-TV Shows

NEW YORK—RCA Records composer-artist, John Denver, will air in six live BBC-TV specials. The one-hour shows will begin airing in London on April 28, and will be programmed for the next five consecutive Sunday evenings.

The Denver specials will also feature top American and British guest stars encompassing musical styles from rock and folk to jazz. Denver, who recently starred in the nationally-syndicated "Bighorn" television special here, is also planning to record his next RCA album while in London during March.

## Douglas Push on Full Moon

• Continued from page 14

by broadcasts in the Midwest and South, with the group expected to wind up its cross-country FM trek on the West Coast in March.

Douglas and Shaffer emphasized that the tour has provided an unusually wide variety of possibilities for tying in promotional activities. Local distributors, participating clubs where the concerts are held, and the radio stations themselves are all contributing promotional support.

Meanwhile, the national promotional, sales and merchandising

teams of the Columbia/Epic Custom Labels, Douglas' distributor, are coordinating activities at both regional and national levels.

Douglas stressed the value of the new promotional vehicle in breaking new acts at a time when radio playlists and promotional saturation are limiting a new band's chances of gaining recognition. Via the tour, Full Moon will be able to reach a much broader audience, receiving top billing rather than coming into a talent hall under established acts.

Also vital is the opportunity for all supportive advertising to focus on the concerts as a specific point, rather than simply hyping the record.

## Sugarman Special

• Continued from page 14

Harris, will be able to draw from current chart artists.

Sugarman did note that the program's concept may be changed from week to week, once the show is established. Thus, future shows may focus on women artists, or on '50's rock-and-roll, or country music. Sugarman also hopes to increase the exposure of new, unknown acts, depending on the program's acceptance.

As for the future of late-night programming and music shows in general, Sugarman hopes to use the series to open up late-night TV to full network exploitation. Sound quality, often a weak point of music broadcasts in the past, is being pursued via hook-ups with NBC radio affiliates and, where unavailable, affiliated FM stations. Artists are given complete control over their own sound mixing, according to Sugarman, which will also help push the television industry toward a more conscientious handling of sound.

## Talent

## Naseef Back in Vegas Ring After Retiring

LAS VEGAS—Garry Naseef, head of Gana Productions, can't make up his mind what he wants to be. Two weeks ago he announced he was quitting show business in Las Vegas. He then changed his mind and asked the Convention Authority for 15 new rock dates. Tuesday (6) Naseef announced he was dissolving his corporation.

"I have no choice," said Naseef. "They treat that place [Convention Center] like it was a private country club. I was trying to run a business and I couldn't do it on the whims of a political faction. I tried to tell them I was making an effort to save a business and they wouldn't listen, so let them have it."

Naseef also announced he would run for the Las Vegas City Commission seat currently being held by Hank Thornley. Naseef said he felt he could right numerous wrongs through this channel. He cited the recent garbage rate increase as one injustice which made him decide to enter the political field.

One rock show was approved for April 27 by the Las Vegas convention authority. Other dates were frozen awaiting the outcome of a study on whether the convention authority itself should get into "the rock business."

Approved for the April date was the Grateful Dead which is being brought in by Put Up Productions.

Then board member George Franklin asked about the possibility of the authority taking a bigger role in promoting rock concerts because of all the problems which have attended setting dates, choosing agents, and guaranteeing groups.

Facilities head John Anderson agreed a study was needed and asked permission to bring in some top agents and do a study. The board approved the request.

Franklin said, "I think the possibility of the Convention Authority entering into contracts directly with the rock groups should be studied. We could guarantee the product. We could also have complete control over the rock concert itself."

Franklin said Anderson would probably report back on his findings within two weeks.

## Bklyn Theater As Rock Spot

NEW YORK—Banafish Garden, formerly Loews 46th St. Theater, in Brooklyn, has announced a policy of presenting live multi-media rock entertainment, which began Feb. 18 with a concert featuring the Byrds and Orphan. Partner in the Banafish "concert" will be film filmmaker unveiling of "Banafish," "Banana-union" and "The Dingbat Production Co."



DANNY CRISTAL, left, motion picture music coordinator for the United Artists Music Publishing Group, and country singer Charlie Pride, right, at the scoring session for the forthcoming musical film production "Tom Sawyer." Pride sings the main theme, "River Song." A soundtrack album is due out in May from United Artists Records.

The Label:  
Capitol, of course.  
Order ST-11155





## Talent

### Studio Track

By SAM SUTHERLAND

Out in the sunnier climes, Wally Heider Recording is obviously unfettered by winter chills: studio manager Terry Stark has provided quick takes on the variety of chores that Heider's facilities have been handling recently, and the list is fast indeed.

Devotees of session stars will be warmed by news of progress on Hopkin's (forthcoming solo LP produced by David Briggs). Seven days of recording at Hopkin's house in Northern California were followed by sessions in the Hollywood room, where Gabby Garcia of Heider provided an as-

side. Meanwhile, Fanny were caught in the act at the Whisky, where Alan Ramdars produced and Ray Thompson engineered during four nights of recording.

Then, for followers of legends, Heider provided over four tons of gear to record Elvis Presley's world-wide television broadcast, working with Hollywood Sound Services and Bill Levitsky, mixer. RCA's Larry Schnapp supervised the audio while Ray Thompson and Myles Wiener headed the Heider crew.

More TV work came with the audio duties for the Duke Ellington "We Love You Madly" special for Tandem Productions. The taping at the Shubert Theater was mixed by Phil Ramone, working with Heider's chief remote engineer, Jack Crymes.

Then . . . catch your breath, Heider's remote facilities were used to handle RCA's recording of the Martin Luther King Benefit in Atlanta. Flip Wilson, The Friends of Distinction, and Jose Feliciano were among the artists. Heider's Ed Barrow worked with Mike Moran from RCA on engineering.

More remote work came at Herndon in Reno, where a Heider rig was used to record Bill Cosby. Lowell Frank mixed, and Myles Wiener assisted.

Other recent remote activities for Heider included pre-inauguration festivities at the JFK Center in Washington, where Val Valentin and Jack Hunk of MGM worked with Ray Thompson in recording acts there . . . then, the historic Earl Scruggs Revue extravaganza at Kansas State in Manhattan, Kan., where Scraggs, The Byrds, Joan Baez, Ramblin' Eric, David Dwyer, Brad Brown, Deo Watson, The Night Gritty Dirt Band and Tracy Nelson with Mother Earth were recorded for Chicken Salad Productions.

Rounding the operation's schedule out, the Stax organization has fielded a number of dates in recent months, notably the Wattstax event (Ray Thompson handled the crew) and the Bar-Kays at

San Francisco's Winterland and at the Whisky (Ed Barton and Myles Wiener worked with Staxmen Pete Bishop and William Brown).

Final shots: Blood, Sweat & Tears at MSU, mixed by Ray Thompson; and the most recent "In Concert" taping, catching Loggins & Messina, Melaine, Billy Preston, B. B. King, The Guess Who and The Hollies at the Santa Monica Civic Auditorium for Dick Clark Productions. Bill Lee produced and Jack Crymes engineering.

★ ★ ★  
Meanwhile, back at Media Sound in New York, Bob Walters reports continued hot flashing there, with further details on Dave Mason's recent surfacing in that room. Mason has been working steadily with Greg Reeves, who is reported to be handling a project of his own as well. Both men are recording with producer Larry Carzawa, while Jeff Lesser and other Media engineers have been manning the boards.

Steve Wonder recently logged 70 hours in one week of recording, including tracks with co-producers Bob Margoulief and Malcolm Cecil for Tamla.

James Moody was in, produced for Muse Records by Don Schlitten, who also handled Muse sessions with Tiny Grimes, while Lon and Derek Van Batton have been recording their next Apple works

with engineer Tony Bongiovi. Then, Rupert Holmes brought in The Buoys for Polydor, with Gold Band rumored to be the focal point of a reasonably heavy upcoming promotion.

In the Latin world, Hector Rivera has been in, produced for Tico-Route by Joe Cales, while Polydor of Canada producer Ettore Estrada recorded Joseyfa Joya.

Best news of all, according to Walters, is authorization for a massive expansion program based on the recommendations of Media Sound's engineering staff.

★ ★ ★  
Out at the West Coast Record Plants, the new year continues to be a free-wheeling one with that room's new 24-track remote truck having recently received its baptism with Midwest dates for The Byrds, Flash and America. Also caught live were Seals and Crofts. Meanwhile, this month has seen the Record Plants shaking up sessions with Stevie Wonder, Dave Mason, Bill Cosby, Sesatrin (for Warner Bros.), Cyrus Faryar (for Elektra), Stephen Stills (for Gold Bird Productions), Buddy Miles (Columbia) and Quicksilver (Capitol).

★ ★ ★  
Finally, a short but sweet shot from Gold Star Recording Studios in Hollywood, where Ray Hales is producing the return of Art Garfunkel for Columbia Records.

## Talent In Action

★ Continued from page 18

issued by the sound equipment, was Atlantic Records' Len McLean. Despite the sound, McLean was dazing, while little indication of any limitations to his ability on the stage. His reputation for Carnegie focused on many of his local recording for pop stylings while still providing some very tiny, atmospheric instrumental work.

As for audience participation, "about-sings" of McLean's powerful "Compared to What" was more indeed.

SAM SUTHERLAND

**KELLY GARRETT**  
Perrian Room, Plaza Hotel, New York

While culture performing appears to be retaining its power for many audiences, the recent New York club debut of Kelly Garrett, a powerful young singer, offers some questions regarding the current state of that art.

Miss Garrett's basic talent cannot be questioned; her voice is remarkably strong, full and wide-ranging, offering impact at full force that is matched by a gentle intimacy during her handling of quieter passages.

Yet, despite her star's welcome, crowd of guests Ken Campbell and Rich Little introduced her, while Miss Garrett did seem to lean rather heavily on her manager, the blue-blooded him, suggesting an earnest but somewhat self-reliant

struggle to focus on the changing tastes of her public. Her often melodramatic presentation of that material often presaged the point too clearly in songs that, while pleasant enough, did not bring the true classic material.

In short, her set was all too predictable. The audience loved it, calling for encores, which ended the evening. She strained her accuracy in reading audience tastes. Yet, until Miss Garrett broadens her musical horizons, perhaps to focus on earlier changes, or even to embrace more progressive contemporary composers like Stephen Sondheim, et al., she is audience, however fervent, will be confined.

SAM SUTHERLAND

**COUNTRY GENTLEMEN**  
COUNTRY BROTHERS

NYU University, New York

They said it couldn't be done—Bluegrass in New York! But, Bluegrass is here and from the looks of it, going to stay.

Country Gentlemen (Vanguard), joined by Mike Auldridge and Ricky Skaggs, played to a packed Vanderbilt Hall audience on the University's downtown campus—and from that crowd's reaction it wouldn't have mattered what part of town they played. Putting together a solid ensemble's performance, the group featured the selections "Ain't Goin' Home," "City of New Orleans," "Like a Fox on the Run," "Papa's Delusion" and "The Rent's Due."

Noted "Bluegrass Band of 1971-1972," Country Gentlemen more than matched their assigned title. Other than it's to their vocalizing or musical skills, the group deserves a Northern venue of a rebel yell.

The Country Brothers, a duo of Slim Anderson, fiddle, and Mario Ketchum, guitar, opened the performance. While the Country Gentlemen gave the audience a more sophisticated approach to bluegrass, it was the Brothers who came across with backwoods gusto as inherent to the music.

Moving through "I Got Plenty of Everything But You," "In the Pines," "Sally Day Blues," and "The Pound Hammer," Anderson and Ketchum displayed their wares in a rich and earthy fashion. Both non-sighted musicians, they brought it home to the audience in a simple and direct way.

JIM McLEAN

**Clapton Concert**  
Recorded by RSO

NEW YORK — RSO Records recorded the Eric Clapton concert held at London's Rainbow Theater, Jan. 13—the rock guitarist's first public appearance in over two years.

RSO, which is distributed in the U.S. by Atlantic will release an album of the concert shortly.

# WE'RE SO MODEST

Not only did RICHARD PERRY mix his top selling album "NO SECRETS" (which included Carly Simon's hit single "You're So Vain")—we were also able to be of service to:

**BREAD**

David Gates

**NEIL DIAMOND**

Tom Catalano

**ALBERT HAMMOND**

Don Altfield

**CAROLE KING**

Lou Adieu

**GLADYS KNIGHT**

Joe Porter

**SAM NEELY**

Rudy Dursand

**BILLY PRESTON**

Himself

**RAIDERS**

Mark Lindsay

**RARE EARTH**

Rare Earth

**HELEN REDDY**

Tom Catalano

**BARBRA STREISAND**

Richard Perry

**"TOMMY"**

Lou Risner (Quad)

Looking it over I guess WE REALLY AREN'T MODEST AFTER ALL but WE SURE ARE PROUD!!



SOUND LABS INC.

1800 N. Argyle Avenue • Suite 102  
Hollywood, California 90028

multi-track  
recorders  
need  
box noise  
reduction

cbx

Incorporated 296 newton street / waltham, mass. 02154

FEBRUARY 24, 1973, BILLBOARD

## Latin Scene

### NEW YORK

It's sad leaving something beautiful behind—and, as the lights of San Juan fade over the horizon, on this our flight home, that's exactly how I feel. Happily, though, were taking back some fond memories of the people who help make Puerto Rico the music center of the Caribbean. To all, and especially to those on Cerra Street (Record Row) muchas gracias y hasta luego.

Popular singer Tito Rodriguez has checked into a New York hospital for treatment of an undisclosed illness—we hope for a speedy and complete recovery.... Word has it that Eddie Palmieri has signed with Mango Records. Juan Marcelo has just completed a successful two week engagement at the Teatro Puerto Rico in the Bronx. Richard Nader, producer of the Madison Square Garden Latin festivals, said that advance ticket sales were up for his last festival. He also pointed out that the house was filled with both dancing and singing. Nader plans another Latin festival at the Garden June 2.... Larry Harlow said that things are "happening" at his recording studio.... The Fania All-Star concert at the Roberto Clemente Coliseum in San Juan (See separate story) drew nearly two thousand non-ticket holders. They were so anxious to get in that scuffles with the local police broke out near the gates.... We hear that Ray Barreto is involved with the Newport Jazz Festival for 1973—a good sign for Latin bookings.... Los

Chaviles de Espana open at the Chateau Madrid Thursday (22). They present a complete revue of song, music and dance. Also at the club is flamenco dancer Emilia Rivas.... Michello's orchestra provided the musical background for La Lupe and Tito Rodriguez at the recent Garden festival.... Orchestra Power is ready to record their second LP for Ceytronic. Bolero singer Chah Hernandez of the group is the son of Rafael Hernandez, the famed composer.... Ceytronic's single "Tribute to Roberto Clemente" features Carlos Camacho, tempo 70 and Allegretto 74. A special commemorative record will be released with the single—all royalties from sales will be donated to the Clemente sports arena and.... Ray Role y su Senacion have dates coming up here at the Cheateh, the Corso, Art 1 and the Kingside.... Celia Cruz (Tico) and Chelo Feliciano (Vaya) are in town to finish recording Larry Harlow's Latin opus "Hommy," which is also scheduled for Carnegie Hall in late February.... Chacho Aveland (UA) has a new single out, "Por Ti." The tune will be the title of a forthcoming LP.

JIM MELANSON

### MIAMI

A tragic ending for the bright career of Evidio Borge (Audio Latin) was his death in a car accident in Brazil. His single "Yo Quiero" is presently doing well in all markets.... El Rey (Miami) is at the Montmartre Hotel. Marco Antonio Muniz (Arcano) will follow. At WFAB, general manager Thomas Garcia Fuent reports that the station's telephone received over 100 calls a day requesting salsa music.... Tipica 73 (Inca) has local disc jockeys talking about the single hit in their release "Munono."... Julio Iglesias (Alhambra) is due here on a stop-over to Puerto Rico where he will play college dates.... Campus Record Distributors are out of the Latin market.... Conjento Universal, a popular local dance group, has been signed to Velvet Records.... Julie de Aranza expects his "One Two Three" song to be a good move. He is in Tampa. Vaya el Indio's "Mejor La Last Love of My Life".... According to retailers here and in Tampa, Vaya el Indio's "Mejor Los Labios" (Alegre), Larry Harlow's "La Loteria" (Vaya) and "Yo Quiero" (Borge) are all strong sellers.... A "ceuse fire" has been called by two big distributors here, who are now feuding for a long time, in an

## Latent In Action

### LATIN FESTIVAL II Madison Square Garden, New York

Once again, Latin rhythms in concert ended through the night here and, according to a Guinness record, the artists played to a time of 10,000 people and a gross of \$100,000. Yes, the market is healthy for Latin in concert, and it is a line off on the part of all those involved—the musicians, singers and the producers of the second Latin festival. Highlighting one artist, out of the array of Latin assembled, just wouldn't do justice to those remaining—they were all together in quality sounds and energy. Willie Colon, Jose Basso, Richie Ray and Bobby Cruz, La Lupe, Michello and Gloria Estefan, Tito Rodriguez and El Gran Combo—all upended, sharing the crowd data for the show were radio personalities Pacoingo Sotero and the retired Symphony Sid. Pacing the concert nicely, they both dedicated poignant moments to the memory of the late Roberto Clemente. It was their report with added poignancy that left much to the success of the event.

Special mention must also go to Ricardo Montalvo, the promoter of the show, for overall lighting, sound and staging.

JIM MELANSON

effort to increase business for both, ART (ARTURO) KAPFER

### PUERTO RICO

Ernesto Cordero, young Puerto Rican classical guitar exponent and graduate of the Conservatory of Music in Madrid, is now taking further studies in Rome. He will be married in a contest sponsored by the Classical Guitar Society of Michigan. Cordero has recorded for the Institute of Puerto Rican Culture. His uncle, attorney Federico Cordero, who is a classical guitar master and has given concerts in many European cities.... Sasty Castellanos (Alhambra) is doing well here. He appeared on several television shows, on channels 2, 4, and 5, and his single of Flamenco-Rumba have been selling well here. Castellanos, a former bull-fighter, following his Puerto Rican stay goes to the Dominican Republic, Miami, Caracas, Mexico and Argentina. Local engagements have included Trial Lopez at the Tropico room of El San Juan Hotel. Lopez, with many of his LP's on Camiro Records, recorded his first album for MGM Records.... Daniel Voz (Flamboyant) is at El Meson Espanol; Julia Rosa (Anselmo) is at Los Violines; Maribel (Hill Parade) at the Great End; Carmen Delia Dipoli (Flamboyant) is at the Rippocam Club; Armando Manzanera (RCA) is at the new La Concha Club in Santurce; Jose Manuel (Maribel) is at the Dorado del Mar Hotel; Jose Quijano (Cesta) is at the Palmur Hotel; and Leslie Ugarrue (Atlantico) is at El Flamboyant Hotel. ANTONIO CONTRERAS

## Salsa Shows Its Style At San Juan Coliseum

SAN JUAN—Salsa music, New York style, invaded the newly inaugurated Roberto Clemente Coliseum here Wednesday (14).

In what was the first music production to take place in the hall, the evening's fare featured the Fania All-Stars, performing before a capacity house of 12,000 people. Tickets for the event ranged from \$4.00 to \$8.00.

The All-Stars, comprised of Johnny Pacheco, Ray Barreto, Larry Harlow, Roberto Roena, Bobby Valentín, Willie Colon, Ricardo Ray, Bobby Cruz, Hector Lavoe, Ismael Miranda, Santos Solon, Pete Rodriguez, Adalberto Santiago, "Cheo" Feliciano, Yomo Toro, Hector Zazuella, Ernesto Vilario, Larry Spencer, Renaldo Jorge, Roberto Rodriguez, and Barry Rodriguez, left little doubt as to the growing strength of salsa music on the Island. Under the direction of flutist Johnny Pacheco, the artists—all strong performers in their own right—joined together to give the audience a healthy dose of rich and driving sounds.

Showstopping compositions from the film "Our Latin Thing," the All-Stars rolled through "Quitate Tu," "Estrálmate de Fania," "Anacaona," "Ahora Vengo Yo," and "Descarga Fania"—all fine reflections of what salsa is all about.

With the band, at times, showed that you cannot just "get together" for a concert, the keynote to the evening was the individual performances by Ray Barreto, conga, Larry Harlow and Ricardo Ray, piano, Bobby Valentín, bass, Roberto Roena, cumbia, Yomo Toro, trumpet, and the singing of Hector Lavoe, Bobby Cruz, Ismael Miranda, and Pete Rodriguez. The emcee duties were shared by Irvy Sanabria and Symphony Sid—with

Sanabria doing the bulk of the evening's chatter....

The last time the Fania All-Stars joined forces was for the film "Our Latin Thing." Judging from the success of the film and the concert here, it might be wise to get them together more often, for a nicer tightness, and for the sparks of excitement they are more than capable of creating.

JIM MELANSON

## 'Clips' Pushing Song

LOS ANGELES—To promote "The Morning After" single by Maureen McGovern, 20th Century Records is supplying movie houses coast to coast with 15mm film clips of her singing the tune. The song is from "The Poseidon Adventure." Movie houses are being encouraged to splice the film clip to the end of the film as a method of providing the audience with information music said label president Russ Regan.



FREDDIE MARTINEZ, Tex-Mex artist, is presented a gold record for his LP "Te Traigo Estas Flores." Presenting the disk, right, is Charlie Brice, Billboard's Texas Latin correspondent. The album was recorded, produced and distributed through Martinez's Freddie Records company.

BILLBOARD  
Special Survey 2/24/73

## Hot Latin Ps IN LOS ANGELES

- 1 JULIO IGLESIAS  
Coma El Alma Al Corazon, Alhambra 44
- 2 GERALDO REYES  
Cadenas 1219
- 3 VICTOR YTHURE  
Conchinos, Miami 043
- 4 VICENTE FERNANDEZ  
Viva Insensatez, Conchinos 1333
- 5 VIKKI CARR  
En Exceso, MCA 31470
- 6 LUIS MIGUEL  
De Una, Conchinos 1351
- 7 COQUE  
Sweet Tempting 7773
- 8 LOS BABYS  
Parade, Parades 1009
- 9 YOLANDA DEL RIO  
La Reg De Noche, Arcano 341 2002
- 10 VICTOR YTHURE  
Felicidad En Tu Amor, En Puerta Ventanas, Miami 6056
- 11 CORNELIO REYNA  
In Trigo Drenas, CMA 125
- 12 CORNELIO REYNA  
Y Yome, Parades 1010
- 13 JAVIER SOLIS  
Greatest Hits, Conchinos 1042
- 14 JULIO IGLESIAS  
Amor A La P, RCA
- 15 TE TRAGO ESTAS FLORES  
Freddie Martinez, Freddy 1004
- 16 RODOLFO  
Salsa, Fuentes 2143
- 17 JUAN TORRES  
Organos Heredados, Vol 15, Huarat
- 18 CORNELIO REYNA  
Ropa 292
- 19 LUCRILLA VILLA  
Pump Party, Vol 9, Master 1524



RAPHAEL, seated, recently signed an exclusive, worldwide contract with the negotiation of Spain and Mexico, with Parnaso Records. His first single under the label, with the songs "La Llamam Jesus" and "Si No Muere El Amor," has been released. Joining the artist for the signing is Parnaso president Roger Lopez.

ARCANO  
RECORDS

## Los Exitos Del Momento

Por el nuevo idolo

## JUAN MARCELO

Yo Te Quiero, Nos Queremos, Ahora Que Soy Libre Vivo Solo e Mi Manera y otros mas

Distributed by

## CASTRONICS

The Latin Music Company  
240 Madison Avenue  
New York, N.Y. 10016  
(212) 889-0044

## Rivers Gains Vs. Track Bar

SAN JUAN—Singer Danny Rivers won a temporary injunction Feb. 1 in Caguas Superior Court against the Puerto Rico Federation of Musicians and several television stations and independent producers who have forbidden him to use taped backing tracks on his video appearances.

The move by Rivers, a Velvet Records artist, indirectly affects all other local artists who are prevented by the union from using taped tracks or lip-synching records on Puerto Rico television shows. Rivers, contending that the ban violates the Commonwealth and the U.S. Constitutions and his right to work, will seek a permanent injunction at a later date.

## INTERVIEW

# From 49th State Bastille to KGB-FM PD Natural Segue for Ron Jacobs

**EDITOR'S NOTE:** This is the second installment of an in-depth interview with Ron Jacobs, program director of KGB-FM, San Diego. The interview was conducted by Claude Hall, radio-TV editor of Billboard, in San Diego.

**HALL:** When did you take over the program of KHJ-AM in Los Angeles?

**JACOBS:** A week and a half after I got out of jail.

**HALL:** What were you in jail for . . . or do you want to say?

**JACOBS:** Yeah. I was in jail for possession of three milligrams of marijuana, which is the smallest amount of marijuana for which anyone's been incarcerated for in the United States on a federal charge. So I have that record.

**HALL:** Was that in the U.S. or in . . .

**JACOBS:** In Honolulu.

**HALL:** I keep thinking that Honolulu is somewhere in a foreign country . . . I have this image.

**JACOBS:** It seemed pretty foreign at the time. And this was before it became sort of popular or okay, to be busted on the night on TV, on the Jack Paar show, everyone on the panel was talking about smoking marijuana and they were outdoing each other. Jack Paar said: "Gee, I guess I'm the only one on this panel who doesn't smoke marijuana." When he asked the audience, there was a resounding silence. So, there's a different attitude now, you know? I don't think you could've even said the words "marijuana" in 1963.

**HALL:** How long did you stay in jail?

**JACOBS:** Thirty days. It was terrible because at 1:30 a.m., the PA system would go on and they blew a police whistle to wake you up. The rest of the night they would put on KPOI-AM in the jail. So, the jail trip was made even more tedious because you'd wake up wondering what the hell I was doing there and the next thing would be listening in this cage to this radio station that I had probably, at that time, put five years into. By 6 a.m., I'd start careening. I was in jail or not. My chief concern was whether I could make a call to my attorney. I was able to use the telephone to call the station and tell them that the program was running, so that to me, so did such and such.

**HALL:** So you were still programming KPOI-AM?

**JACOBS:** That's about all I did. My employers at KPOI-AM and I had taken a real dog station when I got out. For the next 90 days and went on to acquire two more stations on the mainland which both got out of the state in their markets. In 1963 that station had three No. 1 radio stations, and was feeling pretty

good, you know, because I was vice president in charge of programming, part owner of the station. I was, I guess, 21 years old or something like that. I had a real good run with those people. The day after I got busted, they said: "We really like you, but perhaps you'd better stay off of the air until this thing gets worked out." That sent me off to Hong Kong for a year, but that's a whole other story.

**HALL:** What did you do in Hong Kong?

**JACOBS:** Try to put a pirate station on the air that involved a transmitter in Macao broadcast into Hong Kong . . . and that

was interesting because it makes the FCC think that we've got to do seem relatively simple. The Hong Kong gig involved working with five different governments. We were a Canadian corporation, primarily composed of American citizens operating in a British crown colony, attempting to put our transmitter in a Portuguese province, broadcasting over mainland. Sometimes it took months just to get the okay to turn on the lights, you know?

**HALL:** What were the call letters?

**JACOBS:** It was going to be called Radio One. That name and, even the logo, have since been appropriated. But that's what we intended to call it. It was really a far out scene because we actually built studios . . . we did everything but go on the air. After a few weeks, though, it got very boring. People would come in and do their show, (Continued on page 24)

## Store Uses DJ to Boost Sales

By MAURIE H. ORODENKER

**PHILADELPHIA**—Since radio is the prime medium for selling records today, one of the largest record stores in center-city is moving a radio station in to the store. The store has been using the standard use of aired spot announcements. Raymond Petesh, who handles up the record department of "Zounds!" which he operates with his brother Marvin, has been negotiating for a radio station. Starting next month it will handle remote broadcasts via

WDAS-FM. Brother Marvin is occupied with the audio and components department. As soon as the mechanical setup is completed—it all represents an investment of \$100,000—WDAS-FM will broadcast from "Zounds!" every Saturday 11 a.m. to 4 p.m. The broadcast control room has two turntables, two separate amplifiers for stereo and broadcast use with mixer, with each of the six Rose 901's having nine speak-

ers to make a total of 54 speakers airing on 140-watt channel RMS.

Not only will "Zounds!" have a broadcast studio, but Petesh has his own disk jockey for both on-and-off-the-air spots. Bill Hines, who is the store's DJ and will share the Saturday broadcasts with Jerry Johnson, who handles the record department. Station rates high in progressive soul.

While station commercial log is heavy with record manufacturers and record retailers, "Zounds!" has an exclusive in that area during the broadcast hour. While other commercial advertisers will be welcome during that segment, no ads or tag lines for any retail record store will be carried.

In addition to spinning records, WDAS-FM's Johnson will use his listening records to make other personalities for on-the-spot mike interviews. As a result, the combination of live broadcast of records and record personalities is to tax the physical capabilities of the store which is one of the largest in the area, said Petesh.

As a store-franchise builder, Petesh uses the broadcast as a means of operating a "captive customer audience" for the rest of the store. The record department, with its tapes counter, is on a lower level where the broadcast control room is. While some of the records the store will surely be attracted to the store's large audio equipment department, which has the components and musical instrument sections of the store.

The broadcast control booth is designed for regular use each of the week apart from the five-hour live broadcast. And the booth will be manned by Hines each day.

"It is while listening to a disk jockey that the radio fan makes the record and the store's loud speaker that the record fan makes the record on buying and listening," said Petesh. "What we want to do is create that very special atmosphere right here. When a customer comes in, it's just like listening to his or her own radio station. The few playing me from some hidden speaker, the potential buyer hears our store disk jockey present the record in the same manner as on the air. And proper bearing of records in the store is a great sales design. The store is a place where the artist, who is what to look for and listen to, and a buying impulse is created."

By CLAUDE HALL  
Radio-TV

FM, Miami, and seeks work. Phone is 919-273-7579.

God, his own name seems to be growing stronger and stronger. To wit: Ken Draper's Programming Inc., Los Angeles, is consulting on live full-time music services —"Oldie Goldie," "Big Country," "New Country," "Something to Love," and "Revolution." The scope ranges from oldies to country to rock, and the firm also has a lot of specials to offer. If you'd like some demos, call up the legendary Barney Fly over there and mention the password "Korak."

Did you ever notice how I plug a lot of things in this column from a time to time ranging from records to air personalities? Well, this letter from Jack Lee, program manager of WTTM-AM, Milwaukee, plugs me. That's right, for the recent mention in my Vox Jox, the level of readership of your column has been dramatically demonstrated to me in the number of calls and tapes I received as a result of my column. I have been settled on Michael Jay out of WCTG-AM, New Brunswick, N.J. Bill Armstrong is joining me as first part of March. . . . Jack Armstrong, program director of WTTM-AM, is a disc jockey who has been a "basic 30-second playlist with about 100 songs, mostly from the 1950s of old gold. We increase the number of oldies used from 9 a.m.-3 p.m. to satisfy housewives and commercial enterprises; this has proven very successful here. Our staff consists of one from 10 a.m. to 10 a.m., Bill Denton until 2 p.m., (Continued on page 24)

## Phone 'Tipsheet' Working For Disk Promotion Pair

**LOS ANGELES**—A new kind of record "tipsheet" is fast making inroads and may eventually be as much a factor in providing record information fast and furious as the old-fashioned printed tipsheets. "Tipsheet," however, operates strictly via phone. If you listen to the principals of POP—president Ray Williams and Steve Rosenthal, his assistant—they're already bigger than most tipsheets . . . and they're the only ones who can't only work on up to 10 records at a time and they're paid to promote them, give records by the record companies.

"But we pass along information on all records," Williams said,

"and we use a liquid flow concept on our chart." By liquid flow, Williams means that, as he talks to 150 stations during his weekly phone gambits, he finds out what records are doing well and calculates the information into a list of records that he keeps on a blackboard by the phone—"immediately. If Bill Craig at KJMR-AM in Santa Maria, Calif., goes on a record, that's put on the board. If a record occurs on the board constantly." And this information is passed along to the next radio station that Williams or one of his phone listeners.

Because his operation is basically a service business Williams tries to keep them get even records he's not being paid to promote. Not one of the stations, he said, is missing a record. "And we don't ask them to play a record that we're promoting, we just ask him to listen to it and then he'll think of ways to make it do his record's best of his business."

Which stands for Power of the Primaries, keeps a worksheet on each radio station it contacts and Williams or Rosenthal will tell you exactly what record a station went on . . . whether there was a record on the market, etc.

The first accounts the firm had were Polydor and Motown, with Playboy Records shortly thereafter. In the past few months, however, the firm has represented labels including Columbia, RCA, Capitol, ABC, Star, and Paramount, among others, including such hits as "Fanny Face" by Donna Fargo and "Superstition" by Stevie Wonder.

So successful has the venture been, that already other such operations are being planned.

## Diamond P. in Country Debut

**LOS ANGELES**—Already 13 live and music of such artists as the three-hour syndicated country music weekly just launched into production here by Diamond P. Productions. George Savage, director of marketing for the syndication firm, said that such country music operations as KLAC-AM, Los Angeles; WKDA-AM, Nashville; WIOD-AM, New York; and WILD-AM, Norfolk, will include the weekend show, "Continental Country," which is hosted by MGM Records artist Jerry Narby. The show will be sponsored by Broadway Inns in at least 40 markets.

This marks the first regular radio series Diamond P. has been largely involved until now in 12-hour documentaries on the lives and music of such artists as Dionne Warwick, Glen Campbell, Jerry Lee Lewis, and Paul Anka. With many more in the production stages now, Diamond P. now owns Hay Day, Boston, which is operating as a syndicated show along with Diamond P. here.

## WOODSTOCK OP'S EULOGY

**SAN DIEGO**—KGB-AM-FM here, the station featuring the unique concept of live programming featuring under program director Ron Jacobs, last Sunday (18) aired an hour tribute to a farmer—Max Wauger. In case you don't remember, Wauger was the farm on which Woodstock was held. He died Friday (9).

## WNOR-AM HIPS POW'S

**NORFOLK**, Va.—WNOR-AM, Norfolk 40 stations here, intends to bring returning POW's, who'll be going through the Portsmouth Naval Hospital before returning to their homes across the nation, up to date in music. Paul Farnham, program director, is creating special programming to accent the top 10 records of each year, based on the Billboard Hot 100 Chart receipts, dating from 1963 to the present. The program, which the oldies will be directed to the returning POW's.

## Bangor FM To Country

**BANGOR**, Me.—Hilthred Network, which operates WABI-AM-FM-TV here, is switching the call letters of its FM to "Bangor" and will feature a country music format.

Except for a live show in the evenings by new assistant operations manager Jim MacFarlane, the station will be automated and will feature a country music format. The station will be automated and will feature a country music format. The station will be automated and will feature a country music format.



# WXXM

Continued from page 23

Timmy Byrd from 2 until sign off, with Jim Hoverson, Lynn Huff doing weekend work and Joe Patrick handling news. "We have tried to create an atmosphere here that allows our air people a chance to be creative and yet follow a rather strict set of guidelines keeping them out of trouble. We also work an alternating weekend arrangement that means a jock works one weekend and the next day. This way, he gets to spend some time at home with his family; thus far the results have been fantastic."

Larry Daniels, program director at KTUP-AM, Phoenix, is looking for a morning air personality. Rick Fry is now with KARL-FM, rock station in Carlsbad, Calif. He's doing the 1-5 p.m. show, but he was at WLK-AM, Providence, R.I., Bill Parks, Providence, needs a nighttime personality. . . . Doug Levine will continue to march forth at WCAW-FM, Los Angeles, with WIOT-FM and rocking. The staff includes Rick Breen, noon, Chris Lepp, 4-6 p.m., Doran Paster, 4-9 p.m., Dave Lomono until 2 a.m., and Eric Steinberg until 2 p.m. and the program is in the air. Larry Pryor writes that after four years in radio he's retiring to go to law school at the University of Georgia. "When I first broke into radio there was still some of the excitement of the 1960's. Now, however, most of the excitement is the Federal Communications Commission and numerous vigilante groups (often known as Citizens' Groups) that are putting so many restrictions on broadcasters that the future looks bleak indeed. Radio has not done me good, but I desire a more stable, secure occupation. I shall finish my bachelor of arts degree at the University of Alabama this June, then move to

## WBAP-FM to 'Sweet Country'

FORT WORTH — WBAP-FM has changed call letters and format to KCSW-FM and a "sweet country" format, according to station manager Ted Norman. "We're trying to take advantage of the large and loyal country music audience in the Dallas-Fort Worth area," he said, adding that the new format will focus on country ballad and orchestral versions of country tunes. The sound will be billed as "Silver Country Stereo." WBAP-FM is a sister station to WBAP-AM, a 50,000-watt country music station that leans a little more to traditional country music.

## Like to Laugh at Dirty Stories?

CLIP THIS AD AND WE'LL RUSH DETAILS ON "CHICKENMAN VERSUS THE EARTH POLLUTERS" NOW CLEANING UP IN KANSAS CITY (WHB), CLEVELAND (WIXY), PHILADELPHIA (WIP).

NAME \_\_\_\_\_  
STATION \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

Mail to: Chickenman Central, The Chicago Radio Syndicate, Inc., 25 East Chestnut St., Chicago, Illinois 60611 (312) 944-7724

## Yesteryear's Hits

### POP SINGLES—Five Years Ago

- February 24, 1968
- 1 Love Is (Philly) Phil Muntari (Blues)
  - 2 (Theme From) Valley of the Dolls (Blues)—Dianna Warren (Scepter)
  - 3 Spooky—Classics IV (Imperial)
  - 4 (I Wanna) Be Bad—The Troggs (Mercury)
  - 5 Temptations (Gordy)
  - 6 (Sittin' On) The Bench of the Bay (Dixie)
  - 7 (I Wanna) Be Bad—The Troggs (Mercury)
  - 8 Simon Says—1910 Fruitgum Co. (Buddah)
  - 9 (Theme From) The Love Machine (Buddah)
  - 10 I Wonder What She's Doing Tonight—Tina Turner & Bobby Hatfield (A&M)
  - 11 Gail Out of My Head—Cory Telle (Capitol)
  - 12 Nobody But Me—Hummel (Capitol)

### POP ALBUMS—Five Years Ago

- February 24, 1968
- 1 Beatles—Mingal Mystery Tour (Capitol)
  - 2 Bob Dylan—John Wesley Harding (Columbia)
  - 3 Phil Muntari & His Orchestra—Blowing Hits (Philips)
  - 4 Jimi Hendrix Experience—Axis Bold as Love (Reprise)
  - 5 Blind Faith & The Supremes—Greatest Hits (Motown)
  - 6 Rolling Stones—Their Satanic Majesties Request (Mercury)
  - 7 Herb Alpert & The Tijuana Brass—Hits (A&M)
  - 8 The Beatles—White Album (White Whale)
  - 9 Jimi Hendrix—Are You Experienced (Reprise)
  - 10 Cream—Disraeli Gears (Atco)
- POP SINGLES—Ten Years Ago
- February 23, 1958
- 1 Hey Paula—Paul & Paula (Philips)
  - 2 Ruby Baby—Dion (Capitol)
  - 3 Walk Like a Rascal—Four Seasons (Mercury)
  - 4 Walk Right In—Roulette Singers (Vanguard)
  - 5 The Sound of the Bell—Cassidy (Vanguard)
  - 6 From a Jack to a King—Red Faber (Faber)
  - 7 You're the Reason I'm Living—Bobby Darin (Capitol)
  - 8 Born 11 on the Bessie Nera—Eddy Davis (Columbia)
  - 9 You're Really Got to Move (Seagull)
  - 10 Wild Weekend—Helds on Menlo (Mercury)

### POP ALBUMS—Ten Years Ago

- February 23, 1958
- 1 The First Family—Vaughn Mearns (Cadence)
  - 2 My Son, the Folk Singer—Alan Lomax (Mercury)
  - 3 My Son, the Celebrity—Alan Lomax (Mercury)
  - 4 Moving—Paul and Mary (Warner Bros.)
  - 5 The Side Story—Soundtrack (Mercury)
  - 6 Jazz Session—Stan Getz & Charlie Byrd (Mercury)
  - 7 Peter, Paul & Mary—(Warner Bros.)
  - 8 I Let My Heart in San Francisco—Gloria Bennett (Columbia)
  - 9 Girlie Girlie—Chris Presley (WCA)
  - 10 People, the Italian Movie & Other Italian Film Songs—Luigi Monte (Reprise)

## LA Country Station Turns to VintageWax

GLENNDALE, Calif. — KIEV-AM, here, located in the western end of Los Angeles, has switched to an oldies format. The station had been playing country music and featured rock programs from time to time. Hits will be weaved in among the oldies, according to Ed Perry, program director of the 5,000-watt daytime station. Format change was Feb. 5.

## Cable TV FM to Air Stereo Progressive Rock Full Time

LOS ANGELES—The second "station" in a cable network—CCIA-FM—will begin broadcasting in stereo 24 hours a day with a new format on Feb. 24, according to management of the unusual operation. Ron Horwitz is program director, while Ed Perry is assistant station manager. Timothy Alt is program director. The station will broadcast from studios at the California Institute of the Arts and serve subscribers of the network Cablevision in the suburbs of Valencia, Newhall, and Saugus. The other station in the network is CABL-FM, projected. Thea Cable in Los Angeles proper.

These two stations hope to bring in several other cable stations now starting in California.

Air staff at the station includes Vince Bush, Larry Clay, Eric DeLoe, Bruce Embert, Michael Pliskin, Brad Potts, Don Szepiel, and Jonathan Ungles. Visiting personalities will include Gary Shapiro, Nancy Morris, and Brad Seale.

The format will include live monthly concerts by Cal arts performers and rock groups, plus interviews with artists. The station will also advertise in the manner of a real station.

## 49th State Bastille to KHJ

Continued from page 23

they'd cut commercials, they'd do everything you'd do at a normal station. I was just looking for one aspect that would have made it complete and that was that it was like the damns of the time it was on the air. That was 1964. The station is probably still sitting there, but the top of the line in the Hotel in Kowloon. But I learned a lot from it. I learned how it was like to live out of the country how it is to try to broadcast outside the jurisdiction of the FCC. But, in any case, I had to get out of Honolulu because these nice people I worked for about five years decided they didn't want to have anything to do with no crazy dope fiend Lenny Bruce no longer a decent person. . . . of children's consciousness or whatever.

HALL: What did you do after that?

JACOBS: I came back from Hong Kong to take the music . . . and at that time the only lawyers that were available in Honolulu didn't even know how to handle a charge. So I spent 30 months in jail. I was in the County Jail from noon-3 p.m., Don Steele 3-6 p.m., Dave Diamond 6-9 p.m., Sam Rife 9-11 p.m., and the Williams from midnight-6 a.m. . . . I think I forgot who the first was.

HALL: The staff really jelled when?

JACOBS: Well, I don't know . . . I think the best staff we had there was when we had a guy named Tommy Vance who'd been working in Seattle and was an English guy. The British decay time was hot at the time. By the time he got there and got into the station the most that because it was the most diversified staff. After we lost him, we had the Johnny Mitchell came from KGB-AM, San Diego, and became a local. . . . and then we had a guy named Terry and all the guys were there. . . . Because I'd spent a lot of time in the Honolulu jail handle. And I said: "I'm looking for something to do because I'd spent a lot of time in the Honolulu jail handle. . . . I could have been in jail for five years and I know. This chance can agitate your paranoia. Anyway, everybody at the party was saying that Bill Drake was coming to Los Angeles and I said: Hell, he won't have anything to do with me because of the scene we'd had in Fresno and, well, I can be as stubborn as anyone else and everyone was saying I should call him and I was saying: "Hell, no. Why should I call him . . . all he'll do is have me or not have me. I can't call. I don't need any more rejection . . . I just got out of jail. . . . In the time, the KGB was in I had lined up to be a group program director for the Sonderberg station. . . . and I was in the exotic and exciting life of traveling around between Oakland and San Francisco. . . . But these nice people and they'd offered me a pretty good deal and that was just about to happen. And Morgan

was on me incessantly to call me. You know, and after I was sitting out in this motel near the airport about to become national television, I was just looking for one aspect that would have made it complete and that was that it was like the damns of the time it was on the air. That was 1964. The station is probably still sitting there, but the top of the line in the Hotel in Kowloon. But I learned a lot from it. I learned how it was like to live out of the country how it is to try to broadcast outside the jurisdiction of the FCC. But, in any case, I had to get out of Honolulu because these nice people I worked for about five years decided they didn't want to have anything to do with no crazy dope fiend Lenny Bruce no longer a decent person. . . . of children's consciousness or whatever.

HALL: What did you do after that?

JACOBS: I came back from Hong Kong to take the music . . . and at that time the only lawyers that were available in Honolulu didn't even know how to handle a charge. So I spent 30 months in jail. I was in the County Jail from noon-3 p.m., Don Steele 3-6 p.m., Dave Diamond 6-9 p.m., Sam Rife 9-11 p.m., and the Williams from midnight-6 a.m. . . . I think I forgot who the first was.

HALL: The staff really jelled when?

JACOBS: Well, I don't know . . . I think the best staff we had there was when we had a guy named Tommy Vance who'd been working in Seattle and was an English guy. The British decay time was hot at the time. By the time he got there and got into the station the most that because it was the most diversified staff. After we lost him, we had the Johnny Mitchell came from KGB-AM, San Diego, and became a local. . . . and then we had a guy named Terry and all the guys were there. . . . Because I'd spent a lot of time in the Honolulu jail handle. And I said: "I'm looking for something to do because I'd spent a lot of time in the Honolulu jail handle. . . . I could have been in jail for five years and I know. This chance can agitate your paranoia. Anyway, everybody at the party was saying that Bill Drake was coming to Los Angeles and I said: Hell, he won't have anything to do with me because of the scene we'd had in Fresno and, well, I can be as stubborn as anyone else and everyone was saying I should call him and I was saying: "Hell, no. Why should I call him . . . all he'll do is have me or not have me. I can't call. I don't need any more rejection . . . I just got out of jail. . . . In the time, the KGB was in I had lined up to be a group program director for the Sonderberg station. . . . and I was in the exotic and exciting life of traveling around between Oakland and San Francisco. . . . But these nice people and they'd offered me a pretty good deal and that was just about to happen. And Morgan

## Klavan/Lavsky Jingles Firm

NEW YORK — Music House Records has been formed by Dick Lavsky and Gene Klavan to produce music promotions and jingles for radio-TV.

Klavan is moving personally on WNEW-AM here. Lavsky is head of the music promotion and jingles production firm. The new firm is an outgrowth of a name-jingles company called "The Name and the Name Droppers" in the firm's first product. Veteran producer Tom Whelan, a former WNEW-AM air personality, is sales manager for Music House.



# Soul Sauce

**BEST NEW SINGLE OF THE WEEK:**

**"OH LA DE DA"**

**STAPLE SINGERS (STAX)**

**BEST NEW ALBUM OF THE WEEK:**

**"I'D RATHER BE LONELY"**

**CAROLYN FRANKLIN (RCA)**

By JULIAN COLEMAN

The Department of State has announced that the 4th Division will tour Turkey and Eastern Europe in April under the U.S. Cultural Presentations Program. The concert tour will take place April 3-30 and will include visits to Poland, Romania and Czechoslovakia.

A Chicago mother, Mrs. Ruth E. Donelson, was chosen as the winner of the "Send a Mother to the WattStat World Premiere Contest." She and her daughter, Letitia were special guests of the State Organization and Columbia Pictures.

Curtis Mayfield's attorney has sent telegrams to Warner Bros. and the Academy of Motion Pic-

tures Arts & Sciences expressing satisfaction and appreciation with the new ballot for the 10 preliminary selection of Best Song of the Year.

**HOTLINE:**

Merry Clayton's "Oh, No, Not My Baby," jumped to number 10 at WGNV-AM, Charlotte, while new pop believers are WBG-AM, Philadelphia and WCAR-AM, Detroit. . . Smith Connection, a trio of talented brothers from St. Louis, are getting good mileage out of their first single on Music Merchant called "I've Been In Love." Disk is from the album "Under My Wings." . . Georgia State Rep. Julian Bond is reportedly forming his own record company.

Martha Reeves, lead singer of Martha Reeves and The Vandellas for almost a decade, re-

cently quit the group to launch a career of her own. There are also reports Miss Reeves will leave Gordy Records and sign with another company. . . New disk from We The People on Lion Records called "Forgotten Man," is a powerhouse. . . Singer-actress Melba Moore recently excited the Mercury label and signed with Buddah Records where Pervis Staples and the Staple Singers family will be producing her. . . Roberta Flack has been signed to star in "Bessie," a film biography of the late blues singer Bessie Smith. The film based on the just published book, "Bessie: The Message," Four Tops, "Ain't No Woman," Chi-Lites, "A Letter to Myself," Stylistics, "Break Up to Make Up," Eddie Kendricks, "Girl You Need a Change," Ronnie Dyson, "One Man Band," and Barbara Mason, "Give Me Your Love."

Brown, now known as "The Godfather of Soul," deserves a lot of credit for the excellent musical scoring of the film "Black Caesar." . . "Put on Your Shoes and Walk," is the Clarence Carter release on Atlantic. Soul Gold: "Love Jones," by Brighter Side of Darkness (Columbia); "Love Train," The O'Jays (Phila. Int'l).

**BREAKOUTS:**

Roberta Flack, "Killing Me Softly With His Song," Gladys Knight and The Pips, "Neither One With U," Cymandee, "The Message," Four Tops, "Ain't No Woman," Chi-Lites, "A Letter to Myself," Stylistics, "Break Up to Make Up," Eddie Kendricks, "Girl You Need a Change," Ronnie Dyson, "One Man Band," and Barbara Mason, "Give Me Your Love."

Billboard SPECIAL SURVEY for Week Ending 3/24/73

**BEST SELLING**

## Soul Singles

★ STAR Performer-Singles registering greatest proportions appear progress this week.

This Week	Last Week	Title-Artist (Label, Publisher, License)	Wk. on Chart
1	1	LOVE TRAIN Curtis Mayfield (Atlantic)	6
2	4	COULD IT BE I'VE FALLEN IN LOVE Survivors, Atlantic 45-2027 (Atlantic)	9
3	5	DADDO'S HOME Jimmie Jackson, Warner 1216 (Mon, BMG)	9
4	3	KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2942 (Fantasy)	10
5	10	LOVE JONES Brother Sun, Backbeat, 20th Century 2003 (Fantasy)	10
6	11	SUPERSTITION Sister Sledge, Warner 1428 (Mon, BMG)	10
7	12	TROUBLE MAN Morris Green, Sun 5428 (Mon, BMG)	10
8	13	I GOT AINT IN MY PANTS James Brown, Polygram 1462 (Mon, BMG)	10
9	14	GIVE ME YOUR LOVE Barbara Mason, RCA 9211 (Columbia, BMG)	11
10	15	WISH THAT I COULD TALK TO YOU Jellyfish, Sun 5419 (Mon, BMG)	11
11	16	WHY CAN'T WE LIVE TOGETHER Tommy Tompkins, Sun 5420 (Mon, BMG)	11
12	17	WORLD IS A RHETTO Wes, United Artists 2097 (Fantasy, ASCAP)	11
13	18	DO NOT LEAVE ME STARVING For Your Love, Holland & Dozier Featuring Bill Holland, Inception 7122 (Control, Gold Forest)	11
14	19	HARRY HUMPHREY Harry Humphreys & The Soulmates, Atlantic 3046 (Columbia, BMG)	11
15	20	NEITHER ONE OF US (Wants to Be the First to Say Goodbye) Gladys Knight & The Pips, Sun 5408 (Mon, BMG)	11
16	21	A LETTER TO WHISKEY Chillins, Brunswick 5547 (A&M, BMG)	11
17	22	SUPERFLY Curtis Mayfield, Sun 5479 (A&M, BMG)	11
18	23	YOU'RE GOT TO TAKE IT Marshall, De Luxe 45 (Lester/King)	11
19	24	DO IT IN THE NAME OF LOVE Candi Statton, Sun 5478 (Mon, BMG)	11
20	25	BREAK UP TO MAKE UP Stylistics, A&M 4011 (A&M, BMG)	11
21	26	M&S AND JESUS James Brown, Sun 5477 (Mon, BMG)	11
22	27	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVE James Brown & The J.B.'s, Polygram 1462 (Mon, BMG)	11
23	28	THE MESSAGE Curtis Mayfield, Sun 5476 (Mon, BMG)	11
24	29	ANYTIN' NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-239 (Trofunda/Selvic, BMG)	11
25	30	TOAST I STARTED LOVING YOU AGAIN Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11
26	31	GOOD MORNING HEARTACHE Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11
27	32	I'VE BEEN A WINNER I'VE BEEN A LOSER Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11
28	33	MASTER OF EYES Curtis Mayfield, Atlantic 45-2941 (Fantasy, ASCAP)	11
29	34	ON NO MY BABY Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11
30	35	KISSING MY LOVE Bill Withers, Sun 5420 (Mon, BMG)	11
31	36	AFTER HOURS J.B. Brown, Sun 5403 (Lester/King)	11
32	37	WE DID IT Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11
33	38	MY EVERYTHING YOU ARE Mark 72, Mercury 7233 (Phonogram, NAC, BMG)	11
34	39	DO NOT BURN ME Paul Kelly, Warner Brothers 7657 (Tone, BMG)	11
35	40	GIRL YOU NEED A CHANCE Candi Statton, Sun 5420 (Mon, BMG)	11
36	41	TIME IS LOVE Bill Withers, Sun 5416 (Phonogram, NAC, BMG)	11
37	42	CALL ME (Come Back Home) Al Green, A&M 45-2233 (London, J&M, Al Green)	11
38	43	THE TRUTH SHALL MAKE ME FREE The Impressions, A&M 45-2233 (London, J&M, Al Green)	11
39	44	SILLY WASN'T I Curtis Mayfield, Atlantic 2923 (Blue Bell, BMG)	11
40	45	YOU ARE THE ONE Van Allen, Sun 5420 (Mon, BMG)	11
41	46	YOSSEN'S TURNIN' Beverly Spector, Philadelphia International 3523 (Columbia, NAC, BMG)	11
42	47	IT AIN'T ALWAYS WHAT YOU DO Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11
43	48	ONE MAN BAND (Play All Night) Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11
44	49	TEAR YOUR PAINFULNESS DOWN Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11
45	50	FRIENDS OR LOVERS The Impressions, A&M 45-2233 (London, J&M, Al Green)	11
46	51	PRAY ALL YOU SINNERS The Impressions, A&M 45-2233 (London, J&M, Al Green)	11
47	52	WOMAN STEALER Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11
48	53	IF I COULD ONLY BE SURE Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11
49	54	GIMME THAT BEAT Sister Sledge, Atlantic 2923 (Blue Bell, BMG)	11

**BEST SELLING**

## Soul LP's

★ STAR Performer-LP's registering greatest proportions appear progress this week.

This Week	Last Week	Title-Artist (Label & Number)	Wk. on Chart
1	1	THE WORLD IS A RHETTO Wes, United Artists 2097 (Fantasy, ASCAP)	15
2	2	TALKING BOOK Sister Sledge, Atlantic 2919 (Fantasy, ASCAP)	14
3	4	LADY SINGS THE BLUES Diana Ross-Bronfman, Motown M 735 D	12
4	5	ROUND 2 Stylistics, A&M 4011	17
5	6	MY STILL IN LOVE WITH YOU Al Green, A&M 45-2233 (London, J&M, Al Green)	18
6	7	TROUBLE MAN Morris Green, Sun 5428 (Mon, BMG)	10
7	8	BACK STABBERS G'z, Phil. Int'l 82 3172 (Columbia, BMG)	7
8	9	GERMANE Al Green, A&M 45-2233 (London, J&M, Al Green)	7
9	10	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l 82 3173 (Columbia, BMG)	7
10	11	UNDERSTANDING Sister Sledge, United Artists 2097 (Fantasy, ASCAP)	15
11	12	MUSIC IS MY LIFE Billy Preston, A&M 3516	10
12	13	WHY CAN'T WE LIVE TOGETHER Tommy Tompkins, Sun 5420 (Mon, BMG)	11
13	14	1957-1972 Sister Sledge & The Impressions, Atlantic 2919 (Fantasy, ASCAP)	7
14	15	KEEPER OF THE CASTLE Al Green, A&M 45-2233 (London, J&M, Al Green)	7
15	16	SUPERFLY Curtis Mayfield, Sun 5479 (A&M, BMG)	11
16	17	PERFECT Barbara Mason, RCA 9211 (Columbia, BMG)	11
17	18	GET ON THE GOOD FOOT James Brown, Polygram 1462 (Mon, BMG)	11
18	19	WAYS STAX--THE LIVING WORLD Various Artists, Sun 5476 (Mon, BMG)	11
19	20	I CAN SEE CLEARLY NOW Johnny Nash, Sun 5476 (Mon, BMG)	11
20	21	ALL DIRECTIONS Tempests, G&P 962 (Mon, BMG)	11
21	22	BITTER SWEET Mavis Staples, RCA 15P-4677	11
22	23	CANANVILLE Sonoma, Columbia 82 3140	16
23	24	LONDON SESSIONS Curtis Mayfield, Sun 5476 (Mon, BMG)	11
24	25	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
25	26	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
26	27	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
27	28	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
28	29	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
29	30	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
30	31	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
31	32	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
32	33	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
33	34	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
34	35	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
35	36	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
36	37	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
37	38	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
38	39	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
39	40	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
40	41	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
41	42	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
42	43	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
43	44	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
44	45	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
45	46	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
46	47	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
47	48	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
48	49	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
49	50	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11
50	51	STILL BUILT Curtis Mayfield, Sun 5476 (Mon, BMG)	11

## NEC to Open Biggest Confab

## New Non-Theatrical Firm Formed in L.A.

## What's Happening

★ ★ ★

★ ★ ★

★ ★ ★

★ ★ ★

### Campus Dates

**OLAKE MOUNTAIN DAREDEVILS:** Wauhatchie University, Topeka, Kansas, Feb. 22; Belton H.S., Belton, Mo., Feb. 24.

**NELSON REDDY (Capitol):** East Texas State University, Commerce, Feb. 22.

**SALVATORE (Colobus):** Carolina University, Columbus, S.C., March 8.

**EABL SCUBOOS REVUE (Colobus):** Utah State University, Logan, Feb. 22; Florida Southern University, Lakeland, March 6.

**DOC WATSON (United Artists):** Wake Forest University, Winston-Salem, N.C., Feb. 16; Lehigh University, Bethlehem, Pa., March 9; University of Scranton, Pa., March 10.

**BORRY WOMACK (United Artists):** University

# BILLBOARD IS ON THE MOVE

**They're at the Netherland Hilton Hotel and you're invited to drop by.**

# A Classic.



## Billboard's 10th Anniversary Edition of CAMPUS ATTRACTIONS

For the past 10 years, Billboard's Campus Attractions has been required reading by every campus promoter, booking agent, and talent buyer in the nation because it takes the guesswork out of what's current in campus entertainment.

Campus Attractions has been a source of campus talent for 10 years. That in itself is noteworthy, but Campus Attractions has a lot more going for it. It is read, respected, and retained because of its up-to-date listings of talent, personal managers, promoters and booking agents. It is also the only campus entertainment guide that goes directly to the man responsible for booking your acts, showcasing your films and promoting your concerts.

It is the perfect vehicle to reach the more than 9 million college students that make up that hard-to-reach campus audience.

The mere fact that Campus Attractions is used extensively by colleges and universities, make it a classic in its own right.

Be a part of a college classic. Call a Billboard Sales Representative before the ad deadline.

**LOS ANGELES:** Bill Moran  
9000 Sunset Blvd. Suite 415/L.A., Calif. 90069/ (213) 273-7040

**NEW YORK:** Ron Willman  
165 West 46th Street / New York, N.Y. 10036 / (212) 757-2800

**CHICAGO:** Steve Lappin  
150 No. Wacker Drive / Chicago, Ill. 60606 / (312) CE 6-9818

**NASHVILLE:** John McCartney  
1719 West End Ave. / Nashville, Tenn. 37203 / (615) 329-3925

**Ad Deadline:** Feb. 23  
**Issue Date:** March 31

**Billboard's 10th Anniversary Edition  
of Campus Attractions...**

## A Classic.

# Country Music

## Tape Presence, Bomb Threat Cause House Clearing at Opry

NASHVILLE—A weird series of events led to the emptying of the Grand Ole Opry House here last week, and a 15-minute delay in the start of the live show.

A prank caller phoned the House, stating that a bomb had been planted to go off. Almost simultaneously, guards found a tape recorder "planted" under one of the seats in the structure, with a note attached to Johnny Cash.

Manager Bud Wendell calmly advised the audience that the show would be delayed, that the House must be cleared, and that patrons would be given pass-out checks.

A phone call to police brought everyone, including the demolition squad. They took the recorder to the parking lot, disassembled it, and found that it contained nothing more than 12 tapes, left by an aspiring songwriter.

The person who left the tapes was former El Paso Deputy Sheriff

A.L. Baker. In the note to Cash he wrote: "I am going back to Texas, where my wife and children need me more than Nashville needs another songwriter." He asked that the tapes be passed on to Cash.

While the House was being cleared and then refilled, a special

"reserve" tape was played of a prerecorded "Opry" show, so that the listening audience was unaware of the events taking place.

The identity of the caller was not established. One of the dozen songs on the tape by Baker was titled: "All I Do Is Lose."

## North Zeroes in On Talent Showcasing

GREEN BAY, Wis.—Efforts are being made, on a grand scale, to capture the country music audience in this area through concentrated showcasing.

Glenn Cass, host of a country music show on local television here (Channel 5), said the buildup is aimed at "giving the people of Wisconsin a place to see the major

guest artists, and hear good country music, the way it's supposed to be done."

The concentration includes a long-term contract at the Stardust, the Glenn Cass show on television, outdoor signs and TV promotions, bringing in the guest artists, and efforts to establish recording contracts. This is a new approach for this area.

The Cass show has been contracted for 13 weeks, with an option for another 13 if the ratings hold up. Joining him on the show were vocalist April Walker and bassman Gabby Gebel.

Dan Liebauer, president of DBL International, Appleton, Wis., is acting as agent for Cass. He is trying to sell the show to other midwestern markets.

Bill Walker, co-owner of Chart Records in Nashville, is scheduled to view the show and discuss recording contracts with Cass, Miss Walker, and Jack Waters, also part of the DBL stable.

The first name artist to be brought in was Tommy Cash, who worked the Stardust last week. Others in the negotiating stage include Johnny Paycheck, Don Gibson, Waylon Jennings and Freddie Hart.

Cass formerly was a backup artist for many name performers on the West Coast.

## Nashville End Of Rainbow

NASHVILLE—Pot O' Gold Music Enterprises, established in Dallas last July, has moved its base of operations here and will specialize in publishing and promotion.

The Texas firm's president, Luther Wood, had been involved with Capitol Records for five years prior to forming Pot O' Gold. As promoter, the company had represented Mercury, Mega, Royal American, Cosline, Levee, LaDon, Metromedia Music, Home of Bryant Publications, and Billy Walker's Tall Texan Productions.

As publishers, the company has six exclusive writers with more than 300 original songs in the catalog.

Instead of opening on Music Row here, the company selected an industrial complex not far from the heart of the city.

## 4-Star Golf Tee-Off Set

NASHVILLE—The fifth annual 4-Star Invitational Golf Tournament will be held at Henry Horton State Park near here May 14-15.

The number of entries has been limited to 200, and will include such participants as Chet Atkins, Eddy Arnold and Roy Clark. The tournament is by invitation only.

The Memphis Music Invitational Tournament will be held in that city June 1-2.



DAVID HOUSTON has been signed by his personal manager, Timmen Franks, to an exclusive long-term booking contract with the Shorty Lavender Talent Agency. Franks, center, is finalizing the agreement with Lavender, right, and John McKeen, vice president of the agency.

## Co. Publisher in Role Of Producer: Hoffman

NASHVILLE—The role of a publisher today and in the future is that of producer-publisher, according to Don Hoffman, who heads the Sunbury-Dunbar operation here.

Hoffman, who formerly was with Al Gallico Music, said expansion of Sunbur Productions in this area is an example of what he means.

"The publisher today is producing more and more records, demos which become masters or are copied for masters," Hoffman explained.

He said that Harry Jenkins, who heads the overall operation, had "opened new horizons" for the publishing firm here, and encouraged expansion of the production activities.

While country production is happening, Hoffman is convinced this city is on the verge of a strong pop breakthrough.

"Pop product is going to happen big in Nashville," he said, "and it will make this city the total music community it has long promised to be."

One of his strongest contemporary writer-artists is Bobby Davis. He also is producing the Wilson Sisters, Wyatt Webb and Ken Sizemore. Another artist-writer he has under contract is Lisa Silver.

In addition to Davis, Hoffman has two country writers on his publishing staff: Greg Clark and Glen Goza.

Hoffman said Sunbury-Dunbar has added a SESAC publishing firm here known as Sunbur Music.



CAPITOL'S RED STEAGALL and Don Light listen to playback of an album session for the artist-writer. Steagall has signed a booking agreement with Light's talent agency and is planning a move to Nashville.



CHARLIE WALKER, left, is interviewed by St. Louis radio station WIL, radio personality Walter Vaughn during a remote broadcast from Opryland U.S.A. The arrangements for the show were made by Charles Fancher, Bud Wendell and other Opryland officials.

FEBRUARY 24, 1973, BILLBOARD

'IT AIN'T ME!'  
But it is;



Leda Ray

with her new  
single release:

'IT AIN'T ME!'

PERSONAL MANAGEMENT  
ALLEGED PRODUCTIONS  
MEMPHIS, TENN  
615-261-1081

NATIONAL PROMOTION  
LITTLE RICHIE JOHNSON  
P.O. BOX 3  
BELL, N.H. 03022

Published By Court of King 880



# Promo Leaders to Band in Unity

NASHVILLE—Formation of an organization known as the National Association of Country Sales and Promotion has been acknowledged here by Frank Mull, who was elected president of the group.

Mull, Mercury's country promotion man, said the organization is still in the formative stage, but that an executive committee is being formed to work out its purposes and plans.

Larry Baumach of Dot was

named vice president, and Barbara Stirling of Royal American was elected secretary-treasurer.

Some 35 promotion people have joined thus far. The group will meet on the first Tuesday of each month, primarily to "work out better communications and be of service to each other," Mull said.

Admitting that news of the organization is "premature," Mull said that definite aims would be established, and that there would be more information at a later date.

The mark of a good performance is a return engagement, and Doyle Holly must be doing something right. He has just finished his sixth date at the Cow Palace in Colorado Springs, and has been contracted to return twice again this year. . . . Still another is up and coming Larry Pinnon, who was held over for another three weeks at Ireland's in Lexington, Ky. . . . It took Lester Platt 14 hours to get from Columbia, S.C. to Nashville in the surge of snow which hit the South. The bus had to travel in third gear all the way to Atlanta.

Lester is rubbing the old song "Dueling Banjos" which has suddenly become a pop and country hit. It's been recorded many times under various names: "Feuding Banjos," "Mocking Banjos," and other things as well. It's been done by every bluegrass picker in the business. Now, suddenly it's a hit. Having a good record can help someone even in their hometown. After years of drought, The Carlsles were hooked into the Ramada Inn North in Nashville. . . . Pat Boone returns to do three LPs: one country and two gospel.

MGM has added Johnny Bond to its roster. . . . Del Reeves sent out 250 valentines to disk jockeys, with a picture of a very shapely girl. Del is also in the picture. . . . Bill Anderson's car was broken into just before the new street lights were turned on along Music Row. Not only was his property stolen, but his widow was broken and he had to drive home in a heavy rain. . . . Charlie Rich made his second appearance at the "Opry" in a few weeks, and again got accolades. . . . For 15 years, Jim &

# Nashville Scene

By BILL WILLIAMS

Jesse have had the same sponsor for their syndicated show on WEAR in Pensacola, Fla. The show ran unbroken during that time. Last week, the sponsor, a mobile home dealer, sold out. But the station likes the show so much it bought the syndication itself, and is running promo spots to keep it on. . . . Charley Pride continues to pick them in. In a four-day midwestern swing, he played to 32,000. Johnny Russell was with him on three of the dates. George Jones and Tammy Wyette on the other.

Charlie Louvin leaves for a 15 day tour of one-nights in the Eastern U.S., booked by Atlas Artists. . . . I-M-I is releasing four singles, with a family touch. One is by Rex Allen, one by Rex Allen Jr., one by J.A. Clement, and a fourth by Tilla Marshall. Jack Clement produced the releases by Rex Allen and by J.A. Clement, who is his father. . . . The Tibbits Opera House in Coldwater, Mich., saw two capacity audiences at a show involving Bobby C. Rice, Jo Stempley and the Bobby Hankins Show. . . . Margie Bowes has signed with Brita Star Records, with her session to be produced by Paul Perry and Arthur Thomas.

The taped Porter Wagoner syndication guests included, this week, Jerry Reed, fiddler Vernon Solomon, Faron Young, Doug Kershaw, Cousin Oswald, and Bud Wendell. . . . The first KDJW Artist Appreciation Award was presented to MGM's Mel Tillis on his last visit to Amarillo.

Jeanette C. Riley sets to depart in mid-April to the big International Festival of Country Music at Wembley Pool, and then will be-

gin a round of personal appearances through the continent. . . . Naomi Martio has joined Cedarwood as an exclusive writer. She has been turning out big things for six years. Bill Denny made the announcement. . . . Bill Anderson has moved the site of his enterprises to 1905 Broadway in Nashville. . . . Blake Emmott, Billy Troy and Shuroo Stone worked the March of Dimes Telethon in Bristol, Va., and helped raise a record \$58,000. . . . O.B. McClinton of Stax has readied one LP, due out soon, and is doing one live in Sao Antonio.

Let's help kill a false rumor right now. Bob Neal is not retiring. There's plenty of life in the old

(Continued on page 32)



DAVE BARTON, right, goes over the bookings with Bob Neal, left, after joining the Neal Agency.



JEANETTE PRUETT, center, is given congratulatory kisses from Shorty Lavender, left, and John McMeen, as the MCA artist signs with Lavender's Talent Agency.



## Take time to watch Nat & Stickey's "Take Time to Love Her" climb.

74-0879

EXCLUSIVELY ON RCA RECORDS

Exclusive Bookings:  
United Talent Inc.,  
1907 Division St.,  
Nashville, Tenn.  
615/244-9412



## RANDY HOWARD

sings

### "SOMETHIN' ELSE"

UT-#1

on

UTOPIAN RECORDS

And it's somethin' else!

All we need is your help.

Written by: Randy Howard

Published by: Utopia Music ASCAP

Distributed by:  
Nationwide Sound Dist.  
Nashville, Tenn.  
(615) 327-3771

Bookings by:  
The Neal Agency  
Nashville, Tenn.  
(615) 385-0310

# Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 2/24/73

\* STAB Performer-Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE-Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE-Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	RATED X Loretta Lynn, Decca 33029 (MCA) (Sure-Fi, BMI)	12	37	38	TRUE LOVE LOVIN' Ferlin Husky, ABC 11345 (Romber/Coch Fort, BMI)	7
2	4	'TIL I GET IT RIGHT Tommy Synnott, Epic S-10940 (Columbia) (Trio, BMI)	9	39	43	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	9
3	2	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Williams, Decca 33036 (MCA) (TIA, ASCAP)	12	40	44	SO MANY WAYS Eddy Arnold, MGM 14476 (Eden, BMI)	6
4	6	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33043 (MCA) (Shallan, BMI)	11	41	45	WHEN A MAN LOVES A WOMAN (The Way I Love You) Tony Booth, Capitol 3515 (Blue Rock, BMI)	5
5	5	NEEDY ROSE Mac Tibbs & The Stationers, MGM 14454 (Toneite, ASCAP/Brunswick Hall, BMI)	12	42	46	MONDAY MORNING SECRETARY Jettie Brinkley, Mercury 73356 (Phonogram) (American Crossby, BMI)	4
6	8	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	10	43	47	THERE STANDS THE GLASS Johnny Cash, RCA 74-0857 (Gill & Bangor-Jamie, BMI)	9
7	1	I WONDER IF THEY EVER THINK OF ME Merle Haggard & The Strangers, Capitol 3403 (Blue Rock, BMI)	12	44	50	QUELTING BANDS Deliverance-Soundtrack, Warner Bros. 7459 (Warner/Tamela, BMI)	4
8	7	SEE NEEDS SOMEBODY TO HOLD HER Conway Twitty, Decca 33033 (MCA) (Halo, BMI)	13	45	20	YOU TOOK THE RAMBLIN' OUT OF ME Jerry Reed, RCA 74-0857 (Victor, BMI)	10
9	13	GOOD THINGS David Houston, Epic S-10939 (Columbia) (Ampex, BMI)	9	46	49	TAKE TIME TO LOVE HER Ned Stucky, RCA 74-0879 (Gill & Bangor, ASCAP)	4
10	11	LOVE IS THE LOOK YOU'RE LOOKING FOR Conna Smith, RCA 74-0855 (Neely's Band, BMI)	10	47	48	A GIRL LIKE THAT Temptation & The Glass Bros., MGM 14462 (Gloss Bros., BMI)	6
11	15	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	13	48	56	NO MORE HANGING ON Jerry Lee Lewis, Mercury 73361 (Phonogram) (Prestay, BMI)	2
12	10	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Phonogram) (Halliwell, BMI)	13	49	57	NODBODY CRIES Brenda Lee, RCA 4000 (Blackac, BMI)	2
13	12	PASS ME BY Johnny Beardsley, Mercury 73334 (Phonogram) (Halliwell, BMI)	16	50	58	BEHIND CLOSED DOORS Charlie Rich, Epic S-10950 (Columbia) (House of Bratt, BMI)	6
14	14	HELLO WE'RE LONELY Patti Page & Tom T. Hall, Mercury 73347 (Phonogram) (Halliwell, BMI)	11	51	60	COME LIVE WITH ME Boy Clark, Dot 17449 (Famous) (House of Bratt, BMI)	5
15	16	KEEP ME IN MIND Irene Anderson, Columbia 4-45746 (Singshish, BMI)	7	52	51	I AM WOMAN Bobbie Roy, Capitol 3513 (Supperlups, BMI)	5
16	17	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Intermusic Company 902 (American, ASCAP)	10	53	54	YOU CAN HAVE HER Wesley Jennings, RCA 74-0886 (Big City/Harvard, BMI)	6
17	15	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol 3499 (Blue Rock, BMI)	10	54	58	DON'T TELL ME YOUR TROUBLES Lenny Price, RCA 74-0872 (Trio, BMI)	6
18	22	MY TENNESSEE MOUNTAIN HOME Duffy Furber, RCA 74-0869 (Dovepat, BMI)	8	55	58	SOME ROADS HAVE NO ENDING Waymer Mack, Decca 33045 (MCA) (Page Boy, BMI)	5
19	19	ONNIE'S SONG Anne Murray, Capitol 3481 (Gossett, ASCAP)	10	56	66	IF YOU'RE GOIN' GIRL Don Gibson, Hickory 1661 (Acuff-Rose, BMI)	2
20	18	SATISFACTION Jack Owens, Decca 33038 (MCA) (Trio, BMI)	12	57	63	I CAN SEE CLEARLY NOW Lloyd Gray, Monument 8562 (Columbia) (Cymman, ASCAP)	3
21	16	ALWAYS ON MY MIND/SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press/Boss Refine, BMI)	12	58	57	IF YOU CAN LIVE WITH IT Bill Anderson, RCA 404-0072 (Shelton, BMI)	1
22	25	THE SHELTER OF YOUR EYES Don Williams, JMI 12 (Jack, BMI)	11	59	59	SOMETHING ABOUT YOU I LOVE Johnny Fairchild, Epic S-10947 (Columbia) (Jack & Bill, ASCAP)	1
23	26	BLUE TRAIN George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI)	10	60	59	A MAN LIVES THINGS LIKE THAT Charlie Louvin & Melba Montgomery, Capitol 3508 (Cameo, BMI)	6
24	32	SUPER KING OF WOMAN Freddy Hart, Capitol 3524 (Blue Rock, BMI)	4	61	70	I LET ANOTHER GOOD ONE GET AWAY Dorsey Burnette, Capitol 3529 (Mandarin/Routledge, BMI)	2
25	9	LOVE'S THE ANSWER/JAMESTOWN FERRY Tanya Tucker, Columbia 4-45721 (Algon, BMI)	15	62	62	WOMAN EASE MY MIND Claude Gray, Million 31 (Vapor, BMI)	6
26	23	IN THE PALM OF YOUR HAND Rick Owens, Capitol 3504 (Blue Rock, BMI)	9	63	62	AFTER YOU Nanci Williams, JMI 1486 (Chevrolet, BMI)	1
27	37	NEITHER ONE OF US Bob Luman, Epic S-10943 (Columbia) (Necca, ASCAP)	5	64	68	WE'RE BEING ANGRY Billy "Crash" Craddock, ARC 11349 (Acuff-Rose, BMI)	1
28	30	LOVING GIFT Johnny Cash & June Carter, Columbia 4-45728 (Combin, BMI)	10	65	68	MAKIN' HEARTACHES George Morgan, Decca 33037 (MCA) (4 Star, BMI)	1
29	30	UNBELIEVABLE LOVE Jim Ed Brown, RCA 74-0846 (Trio, BMI)	11	66	61	MY BLUE EYED JANE Benny Whithead, Reprise 1131 (Paw, BMI)	1
30	4	A SHOULDER TO CRY ON Charlie Pride, RCA 74-0864 (PI-Cam, BMI)	3	67	72	JOHN'S BEEN SHOOTIN' MY CORN Ornie Wheeler, Royal American 76 (Blumling, BMI)	1
31	31	I HATE GOODBYES Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP)	8	68	65	SOFT LIPS & HARD LIQUOR Charlene Walker, RCA 74-0870 (Forest Hills, BMI)	7
32	33	I MUST BE DOIN' SOMETHING RIGHT Roy Drusky, Mercury 73356 (Phonogram) (Ron Peters, BMI)	7	69	71	LAURA (What's He Got That I Ain't Got) Mae Robbins, Columbia 4-45775 (Calico, BMI)	2
33	39	SUPERMAN Donna Fargo, Dot 17444 (Famous) (Prime Donna, BMI)	2	70	71	TRUCKER'S PARADISE Jed Brown, United Artists 51106 (Pinnacle, ASCAP)	1
34	42	SEE FRIGHTS THAT I LOVE FEELING Faron Young, Mercury 73359 (Phonogram) (Barbieri Ross, ASCAP)	4	71	74	DOWN HOME LOVIN' HUSBAND Andre Williams, Capitol 3525 (Doris, ASCAP)	1
35	40	I LOVE YOU MORE AND MORE EVERYDAY Sonny James, Columbia 4-45770 (Dot-Robinson, ASCAP)	3	72	74	YOU CANT EVERYBODY DARLIN' Lenny Moore, MGM 1446 (Lum, BMI)	2
36	41	MARIE WHO'S WATCHING THE BABY Earl Birchard & The Music/Pala/Abs, BMI)	3	73	73	LILACS IN WINTER Brenda Dove, Decca 33038 (MCA) (Phonogram) (Burgess, BMI)	1
				74	73	JAMBLAYNE (Oh, the Burens) Burlap Rap, Fantasy 669 (Acuff-Rose, BMI)	1
				75	74	DREAM ME HOME Mac Davis, Columbia 4-45773 (Screen Gems-Columbia, BMI)	1
				76	74	DAIST A DAY 2nd Strum, MGM 14463 (Covette/Every Little Time, ASCAP)	1

**Good Things Happen  
When The Right  
Song Comes Along And**



# DAVID HOUSTON

**HAS 'GOOD THINGS'  
HAPPENING RIGHT NOW!**

- ★ Thanks to a Great Bunch of D.J.'s  
Our Airplay's Outstanding
- ★ Through Epic and the Distributors Hard  
Work the Sales Are Exceptional
- ★ It's An Out and Out Jukebox Smash
- ★ Receiving Top Ten Action In the Trades  
And Climbing Fast
- ★ Working Sell-Out Performances From Show  
To Show

**'GOOD THINGS'**  
Epic #5-10939  
**IS REALLY HAPPENING!**

Exclusively bookings:  
SHORTY LAVENDER TALENT  
John McMeen-V.P.  
916 19th Ave. So.  
Nashville, Tenn. 37212  
(615) 244-5265

Exclusively on  
EPIC RECORDS

Published by  
GALLICO MUSIC  
Nashville/New York

Exclusive Management:  
TILLMAN FRANKS  
United Mercantile Bank Bldg.  
509 Market Street  
Shreveport, La. 71101  
(318) 423-5886

# "Keep Me in Mind" Lynn Anderson. The understatement of the year.

"Keep Me in Mind" is the new fast-rising single from the girl who's always on the singles chart. And, naturally, it's the title of her latest album.

Since Lynn is never, ever off the album chart, there's no danger of her ever slipping from your mind. Especially this week.

## "Keep Me in Mind." New Lynn Anderson, On Columbia Records and Tapes

### Country Music

## Aussies Award Superlatives

**SYDNEY, Australia**—More than 1,000 attended the Australian Country Music Awards presentations at the Town Hall Tamworth here last week, in which Cal Hardy was named the most popular country artist.

Shim Newton also received his second gold record for sales exceeding 60,000.

Hardy was selected the award winner on the basis of a vote by radio listeners.

Tom & Ted LeGarde, native Australians now living in the United States, said the awards show was a "tremendous boost for country music."

## Nashville Scene

• Continued from page 29

boy yet, and he plans to be around for some time. The story is being told, we're told, by people who would like to grab off some of his talent. . . . Mickey Newbury has a new one-of-a-kind 1954 300 SC Mercedes coupe, which he ran down in Yugoslavia. . . . Marilyn Greer of Jacksonville, who has been signed to the Cyrene Label, is a young lady of many talents. She is a beauty consultant, an artist, a cook-book author, and a songwriter. . . . The new Ethel Delaney release on Ohio, out in Nashville, has an all-star cast. On the session are Lloyd Green, Charlie McCoy, Billy Sanford, Ray Edenton, Buddy Harmon and Henry Strickland. . . . MGM has moved its offices to 1513 Hawkins Street in Nashville. . . . Kenny Vernon, who lives in New Mexico, has bought a farm near Nashville. . . . Larry Butler, going strong, did a toothpaste commercial, and three recording sessions in a week.

Liz and Casey Anderson purchased a vintage Continental on the West Coast and drove it home.

Tommy Cash played another round in Hawaii. . . . Troy Hess, on his eighth birthday, released his eighth record on the Show-Land label. . . . Donna Fargo has joined the legion of his owners.

Diana Trank switches style and sings up-tempo in her new Dot release.

Big press party set for Faron Young by England Phonogram Feb. 22. It's to kick off his tour there. . . . Faron Young has just done a string of radio spots for Ford. . . . Shorty Laverne has booked George Jones and Tammy Wynette into Duke University. . . . David Houston has at least three dates set for Opryland this summer. . . . Jerie Ross, who is doing well for a youngster, still lacks a year of being of legal age. . . . O.B. McClinton of Stax is recording a live album at Randy's Rodeo in San Antonio.



AT the site of the 50-suite luxury hotel to be built on Nashville's Music Row are John H. Rees, left, music representative of First American National Bank; Jack Spence, the owner; and T. Scott Fillebrown, First American president.

# Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 2/24/73

★ Star Performer—LP's registering proprietate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Distribution Label)	Weeks on Chart
1	1	SONG OF LOVE Charley Pride, RCA LSP 4837	6
2	2	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11277	12
3	4	A PICTURE OF ME George Jones, Decca DL 31718 (Columbia)	10
4	3	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	17
★ 21	★	DELIVERANCE Soundtrack, Warner Brothers BS 2683	3
6	5	MY MAN Tommy Reynolds, Epic KE 31717 (Columbia)	15
7	6	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DWS 2600 (Rennu)	33
★ 13	★	WHO'S GONNA PLAY THIS OLD PIANO . . . (Think About It Darlin') Jerry Lee Lewis, Mercury BR 61366 (Phonogram)	5
★ 11	★	ROY CLARK LIVE Dot DWS 26005 (Rennu)	9
★ 14	★	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)	7
11	12	CHARLIE MCCOY Monument ME 21910 (Columbia)	15
12	9	HEAVEN IS MY WOMAN'S LOVE Tommy Westlake, Dot DWS 26003 (Famou)	14
13	10	DON'T THE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	10
14	15	LONESOME 7-7203 Tony Booth, Capitol ST 11126	11
★ 22	★	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia KC 32091	4
★ 18	★	HOT "A" MIGHTY Jerry Reed, RCA LSP 4838	6
★ 20	★	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Band, United Artists UAS 9801	9
19	19	I AIN'T NEVER Mal Tillis & the Shakers, MGM SE 4870	11
18	18	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	16
★ 21	★	THIS MUCH A MAN Merle Haggard, Decca DL 7-5389 (MCA)	11
★ 34	★	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Mullins, MCA 301	2
★ 41	★	SEPARATE WAYS Elvis Presley, RCA Camden CAS 2611	2
★ 23	★	BURNING LOVE (And Hits from His Movies) Elvis Presley, RCA Camden CAS 2605	16
★ 24	★	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	21
★ 28	★	SINGS THE GREATEST COUNTRY HITS OF 1972 Sonny Jeter, Columbia KC 3028	7
★ 26	★	LIVE AT KANSAS STATE Earl Scruggs Revue, Columbia KC 31758	4
★ 31	★	THIS TIME THE HURTIN'S ON ME Faron Young, Mercury BR 61376 (Phonogram)	4
★ 28	★	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	12
★ 35	★	SING COUNTRY SYMPHONIES IN E MAJOR Stetlin Brothers, Mercury BR 61374 (Phonogram)	3
★ 33	★	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol ST 11135	3
★ 32	★	ALL THE GREATEST HITS Barbara Streisand, Columbia 31364	25
★ 37	★	IN THE PALM OF YOUR HAND Buck Owens, Capitol ST 11136	3
★ 33	★	GARDEN PARTY Buck Owens, the Stony Canyon Band, Decca DL 7-53991 (MCA)	8
★ 26	★	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	28
★ 36	★	GREATEST HITS, VOL. 1 Randy Travis, Dot 26004 (Famou)	3
★ 17	★	GLEN TRAVIS CAMPBELL Capitol SW 11107	13
★	★	LOVE IS THE LOOK YOU'RE LOOKING FOR Glen Travis Campbell, RCA LSP 4742	1
★ 30	★	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	18
★ 25	★	BORROWED ANGEL Mel Stottle, Meridiana Country MCS 5001	16
★	★	TWO FOR THE SHOW Jack Greene & Jeannie Seely, Decca DL 7-5392 (MCA)	1
★ 38	★	BEST OF CHARLIE RICH Epic KE 31953 (Columbia)	9
★ 44	★	BOUND FOR OLD MEXICO Merle Haggard, Columbia KC 31341	2
★	★	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Goodrich, ABC 477	1
★	★	THE GENTLEMAN FROM THE SOUTH Sonny James, Capitol ST 11144	1
★ 45	★	CROSS COUNTRY Tina Turner, Capitol ST 11137	2



# Disk & Film Names to Perk LA Academy Awards Feb. 26

By JOHN SIFFEL

LOS ANGELES — Recording and film stars will spark the eighth annual Academy of Country and Western Music awards Feb. 26 at the John Wayne Theatre at Knott's Berry Farm in suburban Buena Park.

Set to headline already are Wayne Newton, Donna Fargo and Loretta Lynn. Producer Gene Weed promised as presenters: Pat Boone, Linda Cristal, Mac Davis,

Freddie Hart, Burl Ives, Ben Murphy, Susan Ray, Marty Robbins, Jerry Wallace, Conway Twitty and Dennis Weaver. As was the case last year, the event will be televised locally and the taping will be syndicated nationally.

Nominees in various national categories for this year's awards include:

**Entertainer of the Year:** Roy Clark, Freddie Hart, Merle Haggard, Loretta

Lynn and Charley Pride; **Female Vocalist:** Donna Fargo, Loretta Lynn, Anne Murray, Dolly Parton and Susan Ray; **Male Vocalist:** Tony Booth, Merle Haggard, Freddie Hart, Roy Price, Charles Price and Conway Twitty.

**Song of the Year:** "Bless Your Heart" by Freddie Hart; "Bless Your Heart" by J. Christian; "Fanny Fanny" and "Happiest Girl" by Donna Fargo and "To Get To You" by Jean Chandler; **Album of the Year:** "Mae Day's" "Baby Don't Get Handed On Me," Merle Haggard's "Best Of The Best," Freddie Hart's "Bless Your Heart," Donna Fargo's "Happiest Girl" and Merle Haggard's "It's Not Love (But It's Not Bad)."

**Single Record of the Year:** "4 Is The Morning" by Fanny Young; "Happiest Girl" by Donna Fargo; "If You Leave Me Tonight" by Jerry Walker; "It's Not Love (But It's Not Bad)" by Merle Haggard; and "Fanny Fanny" by Johnny Rodriguez. There are 15 other award categories ranging from top instrumental sidemen through most promising female vocalist and radio station of the year.

## Veteran Group Due Accolades

MURFREESBORO, Tenn.—The Sons of the Pioneers, one of the oldest country music acts still in existence, will be honored and showcased here and in Nashville in early March.

Fred Goodwin of WMPS, radio station here owned by Mary Keever Davis, said the group would make an appearance on the "Grand Ole Opry" March 2, and then appear at the Moose Lodge here the following day. The group also will do the Bill Anderson syndicated television show.

Goodwin said several veterans of the business had promised to be on hand, including Cindy Walker and Merle Travis.



PEER-SOUTHERN'S ROY HORTON was honored by the officers and directors of the Country Music Association for his leadership and contributions to spreading country music around the world. The occasion was his 25th anniversary with the publishing firm. At left is CMA chairman Roy Horton, at right, Frances Preston, president.

# "YESTERDAY

# COMES ONLY ONCE"

# JONATHAN LONG CME

When Answering Ads . . . Say You Saw It in Billboard

# SESSIONS IS HOT

first came  
'Never Been to Spain'  
and now Ronnie Sessions  
is spreading fast with

'Christine Loves A Loser'  
MGM 14482

Thanks to

WIRE Indianapolis, WIVK Knoxville, WFLO Atlanta, KCKN Kansas City, WBAP Ft. Worth, WKDA Nashville, WENO Nashville, WAME Charlotte, WUBE Cincinnati, WEEP Pittsburgh, WNNI Columbus, KUZS Bakersfield, KBER San Antonio

and more on the way!

TREE PUBLISHING CO.  
905 16th Ave. So., Nashville, Tenn. 37203



Exclusively on MGM RECORDS

# Tapes/Records/Video

## GRT '73 Strategy: Gain Retailer's Edge

By BOB KIRSCH

TUCSON—GRT Music Tapes, division of GRT Corp., is planning promotions designed to build a national retail for GRT as well as the labels it handles, setting more channels, testing new ways to market its product and is taking stronger advantage of "audience" labels.

According to the firm's White Sonner, vice president of Marketing, "We feel GRT already has an excellent reputation with manufacturers and distributors. What we are trying to do now is establish that name reputation with dealers make them as aware of a GRT release as they are of a label release while still working in concert with the manufacturer."

Sonner explained that promotional

director Jack Woodman has put together a book, to be available within the next month, which details promotional setting, how to play, how to advertise and how to create events such as back-to-school campaigns in relation to tape and the retailer.

"Last month," Sonner added, "we were later in our own own posters to retailers. There were 12 designs. We also sent out banners offering slogans such as, 'If you don't see it, ask for it.' Our name was on the posters only, not on the banners, and we placed it in the lower part of the poster."

The firm has also made a calendar out of the posters, and is offering an oversized cardboard

(Continued on page 36)

## All Labels Go Discrete 'ITA's Kusisto

TUCSON—Quadrasonic music "within our lifetimes" will affect us all, Oscar P. Kusisto, president of Modern Audio Products and chairman of the board of directors of the International Tape Association, told us during the annual ITA convention here at the Aztec Inn. He also postulated that all major record labels would be committed to the discrete record system within the next several months, but confessed that he was prejudiced about the discrete system.

Harold Weinberg, merchandising manager for the Lafayette Radio Electronics Corp., chain of hi-fi stores, said that 50-60 percent of his hi-fi sales are in 4-channel systems and that this represents 10 percent better than the average hi-fi dealer. "The problem we have now is that a large majority of dealers and distributors have chosen to do little homework on 4-channel," he said, adding a few minutes later in a dynamic talk sprinkled with wit, "that if I wished we could strangle the potentially multimillion-dollar discrete, ransonic business by ignoring it." Four-channel music is not the ultimate in sound "because some of the systems are not the ultimate," he said, "but we've been known to dealers and distributors as the Rolls Royce." He felt it 16

(Continued on page 36)

## Panasonic Rush in Custom Car, Auto Dealer Plan

By RADCLIFFE JOE

DORADO BEACH, Puerto Rico—Panasonic will move heavily into the custom car stereo tape market this year with a line of tape players incorporating AM-FM radio and tape, according to Ed Lucasey, national sales manager Panasonic Automotive Products. The drive into the custom car tape field will follow a similar one into the custom car radio market launched here in the company's 5th annual distributors convention.

Like the custom radio program the custom tape push will address itself exclusively to car dealers around the United States and will start initially with product designed for the full Chevrolet line of the Eagles and one Ford truck. Lucasey admits, however, that the program will be expanded until at least 80 percent of the total U.S. market is covered.

Panasonic's decision to get involved in the custom tape car market was based on the positive response to a recent survey from the estimated 25,000 car dealers around the country. Lucasey said that manufacturers of auto sound products already in the market were capturing a mere 6 percent of the total market, and that with the right approach and development, the custom car market could easily be developed into

the major percentage of the total auto sound products market.

Panasonic will initially supply car dealers with tape players incorporating AM/FM radio and tape, and later the market development a line of cassette and 8-track tape players exclusively from the custom car market.

To coincide with the push into the custom tape and radio market Panasonic is also launching a major push on its new line of car sound speakers. The line features nine different models designed for under dash, indoor, or any flat surface. They range in stereo power from 10 watts and from 4 to 8 ohms.

The firm is launching a massive record advertising campaign on both regional and national levels and involving distributors and dealers. It will utilize radio and television commercials as well as trade and consumer press advertising, a point of purchase display, consumer spec sheets, and banners.

## Lucasey Rips 'Q' Tape Lag

DORADO BEACH, Puerto Rico—Manufacturers of software for Quadrasonic Sound Systems have been chastised by Ed Lucasey in his recent report on the tape lag in developing product, especially for the automotive 4-channel channel market.

The charge came from Ed Lucasey, national sales manager, Panasonic Auto Products at its company's 5th annual distributor convention held here. Lucasey said that the lag of the industry development created by the car for the Quadrasonic Sound concept, automotive market held tremendous growth potential. He added, "However, the automotive over whom a 4-channel sound has its greatest appeal, is in the 18-35 age bracket, and little effort is being made by the software producers to cater to their needs."

The Panasonic executive felt (Continued on page 37)

## Electronic Repels Tape Labels

By EARL PAIGE

LEEWOOD, Kan.—Manufacturers of prerecorded tape should consider using reps of home entertainment equipment because they regularly call on small accounts in secondary markets never serviced by regular tape distributors or rackjobbers, according to Bill Ball, Ball's Reps here. Aside from market penetration, reps would also provide labels with a known and never-varying sales cost factor, he said. Ball added that he is into many stores "that are out of titles as often as they have them. I'm sure a lot of tape business is being lost." The idea of home electronics reps selling prerecorded product, of course, not new. Labels such as Mercury and the New Line in the mid-50's under Pete Fabri used reps for open reel tapes. Mercury then, as did other labels, had home equipment lines making the use of reps for tape all the more natural. But gradually, reps became less favored with labels.

Ball's suggestion seems all the more pertinent inasmuch as he has considerable experience as a record salesman, having started with Capitol Records in 1945 when he said the label had a catalog of 200 singles (on 78 rpm) and 25 albums (boxed 78's). While he has been out of prerecorded software for several years, he has continued interest in it and said he constantly is asked by dealers where they can purchase tapes.

Electronics reps are not by any means limited to secondary markets, he said, pointing out that many specialize in mass merchandising account servicing. But reps do get into any market "where there is sales potential." He said his firm, Ball & Associates, is not limited by "population. It covers four states (Missouri, Kansas, Iowa and Nebraska). I go into one town of 1,000 because there's a good furniture store there."

(Continued on page 36)

## Prerecorded Music Pushed to Aid Player Sales of K.C. Chain

Continued from page 3

veteran record salesman Joe Salpietro handling BA. The year-old promotion involves a combination listing of top turn-over items from Billboard's Charts and others which in the consensus of salespeople in record-tape sections is moving. The list of good sellers on a recent weekly "Special Selection" listing were "Tommy," Neil Diamond, "Live at the Forum," Barbara Streisand, "Symphony by the Sea," and "Guests." These titles were offered at about a 20 percent discount.

An addendum to this "Special

Selection" listing is a "Special Pick's" grouping which includes either lesser-known artists or titles by well-established artists which promise to move. The idea is that reduced price will give both types impetus. Included in the 45 titles on the "Special Pick's" were "Who Came First," Peter Townshend, "Journey Through the Past," Neil Diamond, "I Am a Woman," Helen Reddy, soundtrack of "Man From L.A. Mancho," "Rising Hot," "Rolling Stones," "666," Aphrodite, and "War Heroes," Jimi Hendrix.

The "Special Pick's" also discounted more sharply than the "Special Selection" titles, "Journey Through the Past," for ex-

ample, was cut from its normal \$6.99 list to \$4.49.

A bright orange sticker which reflects actual selling price is tagged to each tape. The sticker is an in-store aid to customers in finding both types of records and tapes. Record-tape salespeople get copies of weekly lists, which are compiled at the headquarters store in Kansas City on Mercur, and it is their responsibility to tag the identifying stickers on the item and set special displays to draw attention of customers on them.

The company was founded as a record sales and catalog store, and now carries a wide range of radio parts, components and accessories. New stores offer a complete electronic mix of software

and hardware including TV-stereo components, automotive and home stereo systems and portables, stereo headphones, walkie-talkies and a large array of kindred goods. Jim Neustadt, Sr., is chairman of the board and Jerry Burstein is president.

It is a current expansion program. BA is penetrating top shopping centers. Newer stores in Kansas City and the modern physical trappings—lighting, carpeting, handsome fixtures—the works.

The basic plan followed at the Blue Ridge Mall store—one of several new shopping center locations—is to place the record and tape arranged around the customer-service counter in the center of the store. The counter is an electronic component and parts counter, a long-time personal-service facility for BA. It is the steady traffic down the main artery of the store past 8-track and record

On the opposite side is the hardware, including stereo for home and automotive, arranged for easy customer inspection. A display innovation at newer stores features which is called the "Candy Store" so called because the first of this type facility was unveiled at the Candy Store in Denver. Built in a circular design, it includes a special self-demonstration counter which permits customers to

press buttons and test various models of stereo speaker systems. LP record displays pre-empt front and center display positioning at all stores.

Maxvox, RCA, Packard-Bell and Panasonic are among the names found on the agenda here. Brochure displays in brand names and styles has been one of the BA record developing strategy. An attractive wall display of stereo players has automotive stereo players arranged on a low level with about 10 different speakers lined up on the upper portion of the panel. Citing the importance of stereo speakers merely press buttons to test various speaker units. They are priced from \$9.95 to \$149.95. BA reports a top-heavy portion of the volume in the \$59 and \$69.

As a result of customer demand, the company recently installed an installation service to install stereo 8-track units. This work is performed at the headquarters facility in Mercur in Kansas City where there is a full-fledged service department staffed with eight factory-trained technicians. Warranties are backed here and sales personnel report that about 80 percent of the customers who buy unit buyers request the installation service. Fee for installation varies with the size of the car.

(To be continued)

## Urge 'Peace' in Video Systems Battle

TUCSON—Eleven manufacturers and five major users of videotape and disk equipment met in two seminars at the International Video Assn. here to discuss marketing strategy, present and future, product lines, the consumer and industrial markets and current and future applications.

In the panel centering around manufacturers, Carlos Kennedy of Ampex Corp. reaffirmed his firm commitment to the industrial and professional markets, while Don

Johnson of Cartrivision pointed out that in addition to the console sets now available, his firm's will have a free-standing playback only with a free-standing console. He said that playback record should follow shortly after, Johnson also called for more work to be done in putting across the video concept rather than engaging in a battle.

Conceding John Stearns said he need and market for various hardware configurations and tape while pointing out that his firm now carries several of these con-

figurations. He added that it is important for manufacturers to keep supplying current models as well as bowing new products, so the customer won't be stranded with obsolete models.

Ron Fried of International Video Assn. said that the market 21 models of color video recorders, asked that it is necessary to compare the quality of the high-end material. Sony's Bill Amos said his firm expects to make 100,000 units a year.

(Continued on page 37)



PRERECORDED tapes build traffic at Burstein-Applebee stores.



# New Serving

A REVOLUTIONARY AUDIO CASSETTE TAPE . . .

## TM-100

Magnetic Media's latest entrée — TM-100. A genuine "Super Tape" that surpasses all duplicating standards. The credit for this achievement goes to a new Gamma Ferric Oxide formula and a unique "compact" coating process. It is this combination that allows TM-100 to retain its frequency stability while maintaining an extremely high signal-to-noise ratio. The result — a saturation output gain and a much wider dynamic range for the duplicator. C-60, C-90 and C-120 samples are now available for shipment. Just ask . . . for the one tape good enough to be served on a silver tray.



## MAGNETIC MEDIA

Magnetic Media Corporation, 616 Fayette Ave., Mamaroneck, N. Y. 10543 Tel: 914 698 8660





## Blank Tape Realities in Everyday Life

**TUCSON**—The reality of magnetic tape as an integral part of the daily lives of most people in this country and the need to simplify some of the mystique surrounding it set the topic for the International Tape Ass'n's (ITA) opening seminar here.

## Akai Color VTR Ready by Mid-'73

**TOKYO**—Akai will start marketing its color VTR unit in mid-1973, with a sales target of 2,000 units a month, the president of the company said here recently.

However, the price must be brought down within three or four years to the level of today's high-end sound tape recorders, Saburo Akai said, and the present revolving head must be replaced by a fixed head costing less than \$10,000 yen (\$100). He admitted that Akai had not been successful in developing such a head so far, but he said that it must be produced in order to bring color VTR within the range of the consumer's pocketbook.

J. Herbert Orr, founder of Irish Tape and currently of Orrco Corp., spoke briefly on some of the high-spikes in the history of magnetic tape.

Orr pointed out that magnetic tape was first perfected in Germany, was brought to this country through several fives and noted that one of the earliest problems centering around tape was that of standardization, a problem which he said "still exists." John Mullin, currently with 3M Co., was cited by Orr as being the major contributor in merchandising tape to the broadcast industry through his work on the early Bing Crosby radio shows. In the areas of marketing and merchandising, tape he pointed to Minnesota Mining as an industry leader.

Most Jacobson of Audio Magnetic Corp. talked about the magnetic tape manufacturing process as it relates to the end user. Jacobson stressed a slide on the presentation of the five major parts of the manufacturing process, including the coating, the slitting, the ream, the paring of the tape, compressing the coating and cut-

ting, and winding the finished product. He also discussed different methods within each category.

Translating technical terms to the consumer was handled by Eilers of 3M Co. Eilers pointed out the extreme importance of the must be handled in a standard way and divided his terms into four categories: marketing, recording, tape, and systems. A list of the terms are not clearly defined, he said, adding that the consumer must understand them. He referred to terms familiar to those in the industry, such as db, cobalt, doped, chromium dioxide, signal-to-noise ratio and frequency response as those likely to confuse the layman. The ITA also handed out a glossary of tape terms.

Michael J. LaFayette of Memorex Corp. noted that "The tape industry has problems in the way it describes tape. The buyer is faced with 15 or 20 manufacturers, all having their own name for various common properties. How can the average user select a tape?" Martin offered advice on what to look for in audio cassettes and cartridges as well as reels and what to look for in the video software market.

## GRT's Promotions to Build Name at Retail

• Continued from page 34

replica of a cartridge to dealers in which an LP can be displayed. The idea is to advertise tape within the familiar LP format.

"What we are basically trying to do," Sonner added, "is provide the retailer with good, usable promotional materials. We want him to pay as much attention to one of our releases as he does to a record company release. Remember, our promotion is not based on surplus, but on promoting through the retailer to the consumer. The retailer has to get involved."

Concerning 4-channel, Sonner said, "We are told by many of our distributors and retailers that

they will take anything we can give them. The market is hungry for anything that will put out any product we can obtain decent masters on. What we would really like is more good quality music." Sonner cited a quadrasonic double tape from Mountain as their biggest seller in this format. "And sold that at \$7.95 per cartridge," he said. "This is an indication of what the market will do with the right material."

GRT did go to all its licensors in October and asked for nothing they had in quadrasonic. They added 10 titles through this and allowed their distributors special allowance on the material. "The ones that did the best job," Sonner said, "were those that had both software and hardware. The razors and blades theory. On the whole, the quadrasonic market looks a little slow, but it's good. I see it developing along the lines of color."

Why is GRT at the ITA? "The music tapes division," Sonner said, "is the way we get into the rest of the conventional music distribution pattern while helping our distributors and retailers as much as we can. We've signed two premium deals with national companies and we're also looking at other avenues of distribution, such as auto dealers who also sell equipment. This is not a new concept, but it's never really been pushed."

"As for marketing our product," he continued, "we are going to test four new ways, all potentially major markets. One is premiums. I want to emphasize that this is not taking anything from the record and tape dealer. A lot of this

product is repackaged, but it's new to the markets we're aiming at." GRT is also important in dealing with a bullish record label, Sonner cited ABC/Dunhill as just one example. "What ABC does relates to us a great deal. By expanding into new areas and expanding their promotional strength, they become a stronger music company. Country, which they are now doing very well in, is one of the country tapes have traditionally been top catalog items as well as the most profitable. ABC is doing a good job here. We can help them because we've been expanding their promotional strength of our other labels, such as MGM and De/Deluxe. In rehab. ABC's expansion will also help us. If they continue to do the fine job they've been doing, we benefit from their success." GRT has exclusive distribution rights for ABC/Dunhill product for the next seven years.

"What we are really trying to do with all of this," Sonner continued, "is to get into the distributor just as excited when he sees a GRT release as he is when he sees a label release."

## 'Bootleg Fear' Rep Tells of Sales Neglect

• Continued from page 34

Ball believes that many small stores that formerly handled bootleg tapes are now afraid but still want to sell prerecorded tape and are looking for legitimate product. "I've noticed that the bootleg tape is selling solid at a higher price, too. I've seen some offers at \$2.95 to the dealer." He further believes that tape distributor salesmen never call on them. "There are thousands of radio stores, for example, where you find a security case full of 8-track prerecorded tapes. These tapes are the record distributors' never heard of but reps see constantly."

Ball said commissions to reps would run around 5 percent, in his opinion. "When a record-tape label or wholesaler's business drops, they are still paying a salesman's salary and expenses. The cost of sales is high. This isn't with a rep. As for any bookkeeping problem with accounts that might give direct from tape wholesalers and from a rep also, Ball said that could be handled on the invoice so the rep would get credit. All rep sales could be billed through a tape distributor.

## Blank Tape Sophisticated; Vital in Communications

**TUCSON**—"We are in the midst of a communications revolution, and magnetic tape is at the heart of it," said Dan Denham, vice president, 3M Co., magnetic production division, addressing the opening luncheon of the ITA here.

Speaking before a gathering of 274 Denham, also ITA president.

## All Labels Go Discrete

• Continued from page 34

channels would be best, but impractical. Four-channel, as it exists now, creates a sense of excitement in the music that is not possible any other way and offers the creative producer a flexibility available elsewhere. He said that Lafayette, though not a software dealer, had gone into record sales in order to sell more hardware. Weinberg backed up his talk with demonstration of the RCA Victor Records SQ matrix system, using Lafayette equipment, and the RCA Q-S 8-channel tape cartridge.

Kuisto pointed out that 4-channel sound had been around for some while, but that a practical mass audience system had not been really available until Motorola and RCA Records unveiled the four-channel Q-S cartridge system in May 1970 at a Billboard International Music Industry Conference in Majorca, Spain. The impact created by that presentation convinced him that stereo was the way to have a commercial future. "But he also had realized that one of the first questions Kuisto asked was, 'why did anyone need quadrasonic. This has been the story of stereo since the beginning and his decision had been that "music is one of the great experiences of our lives."

But everyone associated with the industry doesn't understand the full potential of quadrasonic. Kuisto said, pointing out that it was simple to have a troubadour walk around the room singing, but that he, personally, wanted more from the system and that he would love nothing more than to "share" the experience of the conductor of a symphony. The music experience via quadrasonic can reach almost the ultimate "... the real live experience of whatever the artist, the producer wants to do. We spoke of how many rock acts today are using volume itself to try to create a surrounding effect in music, but that with quadrasonic the artist could achieve that without abusing sound."

The session was presented to a packed room or more than 300 people. Moderating the session was Claude Hall, associate news editor of the Billboard.

pointed out that today's tape is far more sophisticated than it was even a few years ago, citing the improvements in oxide formulations as the prime factor in this development.

"The applications of magnetic tape are amazing," Denham said. "Nobody in today's world has escaped the influence of tape. It's in the business world through data processing, in the home through education from grade school to business and industry, entertainment, and even in the medical field. Tape is used in medicine, the space program and it is indispensable in TV."

"Take a few examples," he continued. "I think it is safe to say the business world as we know it could not function without tape. Or take school. Tape allows each student to move at his or her own pace."

"Where are we headed? I would like to think that anything now done with paper and pencil can be done faster and with more accuracy via tape. The future for new applications is as wide as the imagination."

## New Ampex Tape

**LOS ANGELES**—The Ampex magnetic tape division is now marketing a helical scan videotape for Akai (Japan) recorders.

The Series 160 tape is used on units with Affree tape heads, with head life estimated at 1,000 hours. Stop motion capability is 20 minutes.

The tape is designed for use in closed circuit video recordings. The tape is available in 30-minute, 45-minute and two-hour lengths. Suggested list prices are \$10.50 for the 30-minute tape, \$20.15 for the hour lengths and \$43.37 for the two-hour tape.

## do you

need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

Get in touch with **EMPIRE MAGNETIC INDUSTRIES** — the one stop for all your duplication or blank loading requirements at **LOWEST PRICES.**

**H. MANN**  
**EMPIRE MAGNETIC INDUSTRIES**  
545 Allen Rd., Woodmere, N.Y. 11598  
Phone: 516-293-5496

## DO YOU NEED 8 TR SENSING TAPE

for automatic or hand splicing, splicing tape for master making or cassettes, tape wiping, splicing blocks, tube tape or C-O's.

**THE TAPEMAKER**  
**ONE-STOP FOR ALL ACCESSORY IN DUPLICATING OR LOADING.**  
**LOWEST PRICES.**  
**ART BRAWNEIN...TAPEMAKER**  
2255 Broadway, New York City  
10024—(212) 874-0800  
P.S. We have video splicing tape and head cleaning materials

Now Shipping from  
**NEW YORK, ATLANTA, WASHINGTON, ORTH CAROLINA**

**ONLY \$2.25**

50 up \$2.75  
100 up \$2.50  
200 up \$2.40  
300 up \$2.35  
400 up \$2.30  
500 up \$2.25

#54 8-Track CARRYING CASE  
Holds 24 8-Track Tapes

**Custom Case Mfg. Co., Inc.**  
4232 Bragg Blvd.  
P.O. Box 5625, Fayetteville, N.C. 28303  
Phone: Area Code 919-867-6111

Private label on 1,000 or more \$2.25 ea.

## EXACTLY LOADED 8 TRACK BANKS

- 56 Different Lengths in Stock
- First Line Cartridges and Tapes
- Lifetime Guarantee
- Accurate to within 5 Seconds per Program
- Referenced for Make-A-Tape and Electroduple Equipment

1,000 Pieces Combined—28 to 45 M—55¢; 46 to 84 M—70¢  
100 Pieces Combined—26 to 45 M—70¢; 46 to 84 M—85¢

C.O.D. Only—5% C.I.A. Discount

**Tape**  
**TSIO**

**TAPE SERVICES, INC.**  
P.O. Box H, Pennsauken, N.J. 08110  
Phone 609-665-3551



# Rep Rep

By EARL PAIGE &amp; ANNE DUSTON

Hy Sherrer Organization is expanding into the recreational area called "water skiing" in the marine and trailer fields where veteran Rep Hy Sherrer believes there will be more and more important. The 13-man organization, based in Newburgh, N.Y., represented Atlantic Beach, 10 years ago but has recently taken on

Boman Astrotronics. Sherrer also believes the devaluation will be a stabilizing influence on electrical sales and therefore even more growth for rep firms. Speaking of the grouping recognition or reps, "In many cases, reps were to blame for the lack of attention shown them," he says. "We were once many firms that showed no growth."

What has happened is that the program for rep companies has been added more. This is the only area you can justify handling a manufacturer's line. Today, you have to go through the public good and this is the mass merchandiser. People want promotional-priced goods and premium products—not just one to the exclusion of the other."

Another firm that has expanded dramatically is Albert H. Shuman & Associates, Quincy, Mass. Roger Bennett, who formerly headed his own firm, merged with Shuman to form another separate company. Bennett & Shuman Associates, Barry E. Klamman and Barry Bernstein are the two owners. Bennett is president. Whelan is the personal secretary. The firm covers the six New England states and the firm and Jackie Kanton, Kanton, Sparkomatic Corp. and Muskegon, of California (speaker for the home).

Roger L. Saad & Co., Hinsdale, Ill., has purchased a new turbo Rivaone plane to give better service to the lines they represent, including Tennco Corp., according to Mrs. Gary Krebs, office manager. Ten salesmen cover W.V., Ind., Iowa, Mo., Ill., Neb. and Kan. Principals of the company are Roger Saad, president; Bert Rosenberg, executive vice president; and Paul Sybenko, general sales manager. ... Henry Lees & Associates, covering Tex., La., Ark. and Okla., with offices in Oklahoma City, will be pushing Indian Dynastone's four new quadricorn cars. The company was introduced last month. Staff includes Henry Lees, his wife Betty Lees, secretary, and John Holmes and four other salesmen.

## Audio World, Silo Wing Eye Mail Orders

By MAURIE OROENKER

PHILADELPHIA — Audio World is looking to the mail order for increased sales for audio equipment. Audio World, with stores in suburban Union Darby, Pa., and in the Tri-State Shopping Mall in nearby Claymont, Del., is an off-shoot of Silo, Inc., appliance chain based here for marketing sound systems. Silo stores are looking for what Silo aims to develop into a store chain to realize the full potential of the audio entertainment market.

After being impressed with mail order sales for a test ad in college magazines, Audio World spotted full-page color advertisement in the Sunday supplement magazine section of "The Philadelphia Inquirer."

With emphasis on "Shop By Mail & Save Tools" the coupon gave buyers an opportunity to check the sale rate to their Master Charge account. The ad offered four different reproduction systems with speakers—Jensen, Sherwood, Pioneer and Harman-Kardon—with Garrard changer, with prices ranging from \$149.95 to \$448. Savings offered ranged from \$132 to \$172.

The first mail order advertising is planned to fully evaluate the full possibilities of selling electronic audio equipment through newspapers and magazine ads, and hopefully corner a hefty part of the mail order market that is presently enjoyed by catalogers.

## Urge 'Peace' in Video Systems Battle

Continued from page 34

70 percent of the sale coming from this country, and added that he will continue to aim for the industrial market. Panasonic's Al Burshoff stressed that while video has overcome many problems, there are still many to be ironed out. He said that in the 12 years ago, medical and broadcast uses were seen as the only applications, there are now a wide range of thousands of uses. He also pointed out that to be a success, manufacturers must not set standards, the consumer must set them and the manufacturer must follow.

Gerry Citron of the Philips Broadcast Equipment Corp., which is geared into electronic video and film, discussed the VLP video disk as a system using an optical pickup with a disk crest at about the same time as an audio LP. He said that the system will market this several areas and also discussed its use as a videotape recorder.

David Miller of RCA spoke of a "new" MCA Selecta-Vision type system as part of the family. Each member of the family will have its own market," he continued. "We expect two markets, playback only and

## Tape Happenings

Recent appointments announced by the Consumer Products Division, Motorola Inc., Albert K. Taylor as regional sales manager for Mobile, Ala.; Columbia, S.C.; Jacksonville, Tampa and Hialeah, Fla.; distributors; and Joe Vetter as assistant sales training manager for the division. ... Zenith Distributing Corp. of Northern California, formerly the H.R. Bassford Company, has been appointed exclusive distributor of home entertainment products in the Sacramento area. Amle Fornal, president, named Nemo Elitran at sales.

(Continued on page 40)

## Lacasey Rips

Continued from page 34

one of the main reasons for this attitude could be that all 4-channel equipment is 2-channel compatible, and software producers see the stereo market as one that is still viable, cannot be replaced and will continue to be offered to produce 4-channel product.

However, despite the problems, Panasonic continues to add new equipment to its audio quadricorn line, backing the move forward with an aggressive marketing and merchandising campaign aimed at the young consumer. Latest addition to the line is a discrete 4-channel stereo amplifier.

Model CX601 carries a suggested retail price of \$139.99. The product was introduced through a repeat and ejection button, sliding volumes tone and balance controls, and a push button for automatic changes. It also plays FM multiplex utilizing Panasonic CX multiplex of radio FM multiplex radio carrier.

As part of the overall merchandising on Panasonic's audio motive 4-channel systems, the company has developed a specially cast equipment stand. The Karson Sound Chamber for use in dealers shops at trade shows and home centers where the stereo lover may tend to congregate.

playback record, with tapes filling the first and disks the second. The disk, I think, holds the greatest promise as a viable consumer item because of low cost in production and low cost of retail. But the availability of software will be important in both systems.

George Foster of Arvin Systems, talked about his video disk as a still picture unit featuring freeze frame, still, and still. Foster called the unit "complementary to the videotape recorder." Kent Broadbent, representing the MCA Division, said he is convinced for three reasons that, "we can work in the marketplace. We have programming ready now with 11,000 titles; we think the latter, obstacle pickup approach is best. We have advanced state of our art encourages us."

George Hawthorne of JVC gave a history of JVC's involvement in the video area and reiterated that JVC will continue to have time being to aim at the industrial and educational markets.

Several users also spoke at another seminar. Among them were Jim Higgins of Time-Life Video, who showed an example of a speed-reducing course, and a student in Kalor of Marathon International Productions who pointed out that all a machine can do is transcribe. "To communicate takes knowledge and understanding. You have to entertain you and keep them with you, but you must entertain them. Repeat things and make your point against a background the audience can't respond to."

## Acoustic Fiber Tells Car Speaker Plans

By ANNE DUSTON

CHICAGO — Acoustic Fiber Sound Systems, Inc., is joining the ranks of audio speaker manufacturers adding car speakers to their lines with the introduction of the Kar Kriket, sloping stereo speakers designed for the rear shelf of automobiles.

AFS entered the car speaker field because of a void in car speakers tailored to the inside of the car, and also because of sound distortion caused by traditional car speakers inserted in doors, decks, and back shelves, according to AFS president Scott Everett.

"Ordinarily, speakers either fight sound vibrations by trying to muffle it, or they let it out the back. In car door installation, the door acts as a baffle and creates a tiny resonance; rear speaker installations have the sound reverberating in the trunk of the car. In the Kar Kriket, we use a principle of judo, we let the sound waves knock each other out. By impinging the sound on a series of corrugated tubes bonded at right angles to each other, we create a polarized effect on the sound waves where they cancel themselves out, and the end product is an acoustically inert enclosure, without distortion," Everett said.

AFS was founded in June, 1971, by Everett and industrial psychologist Steve Davis, now in charge of marketing-merchandising. In a year and a half of production, AFS has quadrupled its sales and manufacturing facility and is studying plans for two additional plants. The product was distributed through reps to discount, department, and component stores, and independent hi-fi shops. The Kar Kriket is carried in automotive "after" markets like Western Auto. "Distribution of our high cost Nirvana line is still a problem because of the competition in the

audiophile market," Everett said.

The company's youth orientation is evident not only in the more naive and fun coverings of the speakers, but also in its work philosophy. AFS hires high school and college age students who have some background in music for testing and assembly, because "they can appreciate what they are doing, and are familiar with the technical end," Everett said. Also, AFS offers employees a four-day work week, and once a month, a four-day weekend. "We find that we have increased production with this plan," Everett stated. The Indianapolis plant is operated on two shifts.

The lightweight Kar Krikets weighing four pounds each are held in place by clear plastic brackets. They are offered in a choice of 12 color selections, and list at \$39.95 a pair.

Four models in the bookshelf-sized Kriket line include the 750, 1175-cubic inch, retailing for \$29.95 a pair; the 850, a ten-inch cube with an 8-inch full range speaker, retailing at \$49.95 a pair; the 9504, 18-inch high enclosure with a 4-inch speaker and a base passive radiator, retailing for \$59.95 a pair; and the 1050 with 8-inch woofer, 2-inch tweeter, and acoustic suspension, suggested retail price of \$99.95 a pair. All are offered in a choice of 12 colors.

The Nirvana series of stereo speakers is aimed at the audiophile market. The 400 contains a 10-inch woofer and 3½-inch tweeter in a 23-inch high enclosure. Suggested retail is \$258 a pair. The 400 is larger 600, with 12-inch woofer 4½-inch midrange, and 2-inch tweeter, in a 26-inch high enclosure, retails for \$330.00 a pair. Nirvana Series comes in fur-clad or naugahyde covering.

WRITE FOR YOUR FREE CATALOG!

## ASK THE MAN WHO KNOWS

... what's new in domestic and imported cartridges ... and how to identify what's needed with Pfanstiehl's new cartridge catalog.



Pfanstiehl

FACTORY-TO-YOU SALE REPS.

KNOW all about cartridges and we will simplify your merchandising problem.

PFANSTIEHL 3300 WASHINGTON ST., BOX 488 WILMINGTON, ILLINOIS 60090

## CARTRIDGE INDUSTRIES CORPORATION

Full service supplier for your duplicating needs

- Learlet 8-Track Cartridges  
With new foam pad or with spring pad
- 8-Track Lubricated Tape
- Cassette Tape
- Cartridge Sleeves
- By-Buck Splicing Materials  
Full line of
- And Associated Accessories  
Head cleaners, etc.

Cartridge Industries Corporation  
P.O. Box 681, Excelsior Springs, Missouri 64024  
Phone 816/637-2186

When Answering Ads . . . Say You Saw It in Billboard

## SAVE \$ \$ \$, BUY DIRECT

8 Track Tape Centers

48 Capacity . . . \$23.50  
Shipping Weight . . . 16 lbs.  
48 Capacity . . . \$22.50  
Shipping Weight . . . 22 lbs.  
144 Capacity . . . \$37.50  
Shipping Weight . . . 22 lbs.  
The 144 tapes are manufactured from White Pine Beautiful Stained Natural Grain and Finished in High Gloss, Durable Plastic Coat. Can be used in any 8-Track or 8-Track Means Consumer Choices.

For Information Write or Call  
DIBO DISTRIBUTORS  
200 Prospect Street, Port Jervis, N.Y. 12771  
(914) 854-6312

If No Answer Call (914) 856-7045 or (914) 856-4375

Reach through sliding Theftproof Plexiglass Front.

# Classical Music

## CLASSICOMMENT

### Artist Exchange Policy in High

By IS HOROWITZ

Artist exclusivity, once an almost inviolate concept, is gradually being eroded as classical labels are buffeted by the realities of artist programs and industry changes. Today, an artist who is solely identified with a single company is more the exception than the rule.

Very often, chipping away at the concept takes the form of simple trade. Artists are exchanged for a single project, to the apparent benefit of talent and labels. Thus, Beverly Sills, ABC Audio Treasury's hottest property, was released to Angel for its best-selling "La

Traviata," in return for the use of Nicola Gedda in ABC's "Mozart."

It can be assumed that the artists strongly urged their participation in these projects, and their home labels were either unwilling or unable to mount them individually, given the problems of casting, economics and catalog planning.

Manufacturers seek exclusivity to achieve the most return for their investment. For it is the big-name artist who is most likely to stimulate sales sufficient to warrant large-scale and expensive record-

ing programs. And promotional costs are less supportable if generated against a large catalog by an exclusive artist.

But it is less likely today that any manufacturer will invest the heavy funds necessary to satisfy all the expensive demands of the high-risk performer. Better most of the loaf than none, and labels are increasingly willing to grant short "leaves of absence" to keep their stars happy and refrain them nominally under existing contracts.

Only a few weeks ago RCA Victor produced an album with the Boston "Pops," a DGG exclusive, in return for the latter's use of Leontyne Price and Placido Domingo in their Metropolitan Opera Gala album. Earlier, DGG permitted Columbia to record a Bernstein-led performance of the Boston Symphony as a payoff for the use of the conductor in its own "Carmen" production.

Other Cues  
Similar cases dot the LP landscape. Domingo's appearance in Verdi's "Requiem" in Columbia is said to have revealed that label's strict enforcement of the first-division's in its late contract with the Philadelphia Orchestra, to his benefit. Domingo's case is especially interesting. "Exclusive" with RCA, he has nevertheless appeared on DGG, Philips and Angel, as well as CBS.

A deal between Angel and RCA had the former's Janet Baker slated to appear in a "St. Matthew Passion" for the latter. In return, RCA's Sherrill Milnes was to record "Don Carlos" for Angel. The Verdi opera was done, but somewhere along the way RCA cancelled its Bach project. So Angel still owes one to RCA.

When Daniel Barenboim was an exclusive Angel prospect, the label borrowed Pinchas Zuckerman from Columbia to conduct Beethoven trios with pianist-conductor. So Angel still owes one to RCA.

When Daniel Barenboim was an exclusive Angel prospect, the label borrowed Pinchas Zuckerman from Columbia to conduct Beethoven trios with pianist-conductor. So Angel still owes one to RCA.

Superior conductor Herbert von Karajan records for both Angel and DGG. Angel's exclusive violinist Itzhak Perlman is permitted to record sonatas with London's exclusive pianist Vladimir Ashkenazy. And somehow, John Williams and Julian Bream, respectively exclusive to Columbia and RCA, collaborated on a best-seller guitar duo album for the latter company.

### Septet Concert Tie in Philly

PHILADELPHIA—Moe Septet, promoter for the All Star Concerts and Forum Concerts, two major concert series offering top names among soloists and orchestras in the concert field, teams up for the first time with the Academy of Music for show presentations. Acadad has housed Septet's concerts and the new alliance calls for the introduction of a summer series of performances, the first of which the concert hall is air-conditioned.

For a starter, Septet and the Academy will present operetta with "The Student Prince" and

"Desert Song," set for one week each. Septet, joined by Elias Wolf, Academy president, will handle the production and casting. The productions staged here will then travel to "four of five cities," Wolf said.

The summer circuit planned will enable the local producers to get "the finest singers, the best director, and the greatest designs," Wolf said. In addition to the two weeks of operetta, Septet will bring in the Stuttgart Ballet to the Academy on his own the third week in June.

## Classical Notes

The Deaver Symphony Orchestra is planning a musical renaissance in the Rocky Mountain-High Plains region. Dates not yet set. Brian Priestman is new music director and conductor. Robert Stran has been commissioned by CBS-TV to compose "The Four Faces of Man" for the National Cathedral in Washington.

Donald D. Miller has been appointed a member of the percussion section of the Cleveland Orchestra. Deutsche Grammophon lost week released four new LP's by Herbert von Karajan and the Berlin Philharmonic. Among selections are offerings by two contemporary folktrios, Bartok and Stravinsky.

BOB SOBEL



CARSON, Pieri Scott, major Chicago retailer, beefed up its sale stock of classical albums based on analysis of a previous sale, according to buyer Mary Yolkoskian, who said that Leonard Bernstein's "Mass" was increased 25 percent. Also beefed up was the "Ring" cycles by Wagner. LPs were priced \$5.98-\$5.87, \$6.98-\$4.87, \$2.98-\$1.89. The sale ran in conjunction with CPS's annual anniversary event. Some four-channel stock was used but no tape.



AT THE recent opening of a new Discount Record Store in Clayton, Mo., are, left to right, Don Swengros, sales manager—Music Two, Inc. (St. Louis), Richard Schaefer, manager of St. Louis area Discount Records, RCA's Van Gilsburn and Peter C. Buha, promotion manager, Music Two, Inc. (St. Louis).

### JOPLIN RAGS CUT BY ANGEL

BOSTON — Scott Joplin's posthumous penetration of the classical market gained new impetus here last week when Angel Records recorded eight rag in instrumental arrangements dating from the composer's time. Conductor was Gauthier Schuller, head of the New England Conservatory, who directed an ensemble of musicians associated with the institution.

The recording sessions, held at the conservatory's Jordan Hall, followed a concert offering the same repertoire in Washington. Angel producer George Spohnholz supervised.

## TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from small sales radio station air play listed in rank order.

WEEK	WEEKS ON CHART	ARTIST	TITLE—Artist, Label & Number (Prev. Label) (Prev. Hits)	WEEKS ON CHART
1	2	4	<b>DULING BANDS</b> Delbert McClinton, Warner Brothers 7659 (Warner/Tamara, 844)	1
2	1	5	<b>LAST SONG</b> Edward Bear, Capitol 3452 (For Gemini, 844)	2
3	6	23	<b>KILLIN' ME SOFTLY WITH HIS SONG</b> Robert Flack, Atlantic 2540 (For Gemini, 844)	3
4	2	1	<b>DON'T EXPECT ME TO BE YOUR FRIEND</b> John Denver, RCA 74 0829 (Cherry Lane, ASCAP)	4
5	4	3	<b>ROCK MOUNTAIN HIGH</b> John Denver, RCA 74 0829 (Cherry Lane, ASCAP)	5
6	12	20	<b>DANNY'S SONG</b> Anne Murray, Capitol 3481 (Gower, ASCAP)	6
7	5	12	<b>LIVING TOGETHER GROWING TOGETHER</b> Shirley Bassey, B&W 333 (B&W/Elgiers/New Hudson Valley/J.C. Records)	7
8	15	22	<b>GOOD MORNING HEARTACHE</b> Doris Day, MCA 1211 (Northern, ASCAP)	8
9	7	8	<b>ON MY OWN</b> Don McLean, United Artists 51100 (Vocalion, 844)	9
10	11	16	<b>HIG CITY RUTH ANN</b> Gary, Sussex 240 (Sussex)	10
11	12	25	<b>JAMBALAYA (On the Bayou)</b> Floyd Cramer, RCA 74 0829 (Cherry Lane, ASCAP)	11
12	13	18	<b>DO YOU WANT TO DANCE</b> Sally Stoney, B&W 333 (Sally, 844)	12
13	25	33	<b>ROSALE</b> Sam Nasty, Capitol 3510 (Gower, 844)	13
14	16	21	<b>COULD IT BE I'M FALLING IN LOVE</b> Cathy Lee, EMI 65242 (Liberty, 844)	14
15	10	4	<b>YOU'RE SO VAIR</b> Cathy Lee, EMI 65242 (Quadrant, 844)	15
16	25	33	<b>ROSALE</b> Sam Nasty, Capitol 3510 (Gower, 844)	16
17	23	27	<b>SOUL SONG</b> Joe Strummer, DGC 1742 (Famous)	17
18	20	23	<b>ONLY A DAY</b> Joe Strummer, DGC 1742 (Famous)	18
19	22	26	<b>AUGUST</b> Brian Auger & The Trinity, B&W 333 (Gower, 844)	19
20	21	31	<b>PEACEFUL LAST FAREWELL</b> Eagles, Asylum 1101 (Atlantic)	20
21	30	—	<b>PEACEFUL</b> Four Seasons, Capitol 3527 (Four Seasons, 844)	21
22	24	29	<b>DANCING IN THE MOONLIGHT</b> Four Seasons, Capitol 3527 (Northern, ASCAP)	22
23	28	28	<b>THE SPANISH DANCERINA (2001)</b> Don McLean, MCA 1211 (Three Bachelors, ASCAP)	23
24	26	3	<b>KEEP ON SINGING</b> Audrey Hepburn, RCA 74 0829 (Cherry Lane, ASCAP)	24
25	36	—	<b>STAR IT UP</b> Sam Nasty, Capitol 3510 (Gower, 844)	25
26	34	39	<b>CONTROL OF ME</b> Sam Nasty, Capitol 3510 (Gower, 844)	26
27	20	40	<b>ONE LESS SET OF FOOTSTEPS</b> Jim Croce, Asylum 1101 (Atlantic)	27
28	20	30	<b>DON'T CROSS THE RIVER</b> Jim Croce, Asylum 1101 (Atlantic)	28
29	31	—	<b>COON WITH HONEY</b> Jim Croce, Asylum 1101 (Atlantic)	29
30	38	—	<b>THE SPANISH DANCERINA (2001)</b> Don McLean, MCA 1211 (Three Bachelors, ASCAP)	30
31	—	—	<b>LOST HORIZON</b> Shirley Bassey, B&W 333 (New Hudson Valley/J.C. Records)	31
32	37	37	<b>YOU ARE WHAT I AM</b> Shirley Bassey, B&W 333 (New Hudson Valley/J.C. Records)	32
33	35	—	<b>LOVE IS WHAT YOU MAKE IT</b> Shirley Bassey, B&W 333 (New Hudson Valley/J.C. Records)	33
34	35	40	<b>DO IT AGAIN</b> Shirley Bassey, B&W 333 (New Hudson Valley/J.C. Records)	34
35	—	—	<b>BREAK UP TO MAKE UP</b> Shirley Bassey, B&W 333 (New Hudson Valley/J.C. Records)	35
36	—	—	<b>DREAM ME HOME</b> Shirley Bassey, B&W 333 (New Hudson Valley/J.C. Records)	36
37	—	—	<b>SIN</b> Shirley Bassey, B&W 333 (New Hudson Valley/J.C. Records)	37
38	38	—	<b>MY CREW</b> Shirley Bassey, B&W 333 (New Hudson Valley/J.C. Records)	38
39	—	—	<b>FELIX</b> Shirley Bassey, B&W 333 (New Hudson Valley/J.C. Records)	39
40	—	—	<b>BURNO NEW KIND OF LOVE</b> Shirley Bassey, B&W 333 (New Hudson Valley/J.C. Records)	40

Billboard SPECIAL SURVEY for Week Ending 2/24/73

FEBRUARY 24, 1973, BILLBOARD

# Jukebox programming

## Peace Songs—Reaction Mixed

By EARL PAIGE & ANNE DUSTON

CHICAGO—Jukebox programmers and one-stop suppliers have mixed feelings about the rash of singles with peace themes (Billboard, Feb. 10) according to spot checks. Few thought they would be controversial from the standpoint of starting arguments in bars. Many had a wait to see attitude and said most songs tied to an event such as peace in Vietnam are short-lived.

Kip Parker, Acme-one-stop, Minneapolis, however, said the peace theme may be good for artists that have not hit the charts recently. "It is very high on the Dawn recording, 'Tie a Ribbon Round the Old Oak Tree.' 'It has the '50s beat but contemporary lyrics,' he said. Parker also said jukebox programmers are learning there are fewer taboos. "Look at 'The Lord Knows I'm Drinking.' We used to be afraid of songs with mention of the Lord."

Sioux Falls, S.D. programmer Gene Dean was among those who said peace songs will be short-lived. Others said radio action will be vital. Pensacola, Fla. programmer John Britt said he just heard "Go Tell John I'm Coming" on the air and bought it (theme is a warning by the returning vet to his back-home girlfriend and her lover).

Mike Mowers, Radio Doctors, Milwaukee, said "Love Train" was already hitting before the peace treaty and speaks of love between all people of all nations. Also, he said he had heard Cat Stevens' "Peace Train" used as background on TV news. His point: Why does a song have to be limited to Vietnam? "Young people have no illusions about the Vietnam peace, there was no big celebration, no spontaneous expression of elation. I really haven't been impressed by any of these newer peace songs and we've been getting dozens of samples."

Ann Arbor, Mich. programmer Bill Bryan said he would be more than happy to spot peace songs "if they're requested." But he added, "The idea (of tying them to Vietnam) sounds gruesome. We shouldn't have been there in the first place." Like many, he pointed out that jukebox programmers must guard against potentially controversial material they place in public locations.

## Programming Conference

Continued from page 1

West Hotel planning session will be able to study results from a questionnaire returned by their counterparts from all parts of the U.S. grading 55 topics and answering 20 questions. Over 80 percent of the respondents said they would attend a conference.

The combined response of a "good" and "excellent" rating for the topic covering defective records 69 percent; 70 percent said lengthy records is a problem. Interest in cooperating with radio station programmers is high, others are increasingly important and requests continue to be a vital element in programming boxes, the survey showed.

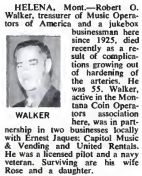
Many of the programming topics hinge importantly on the total output of jukebox service companies, an example being the rela-

tionship of programming and the shift from three to two for a quarter play pricing. Those reporting less than 50 percent of their route changed to the higher play price totaled 53 percent; 35 percent said less than 25 percent of their boxes were set at two for 25 cents.

Indications from response to the more general jukebox operating problems are that jukebox company owners and route supervisors will also be interested in the conference.

### Robert Walker Dies

HELENA, Mont.—Robert O. Walker, treasurer of Music Operators of America and a jukebox businessman here since 1925, died recently at a result of complications growing out of the attacks. He was 55. Walker, active in the Montana Coin Operators association here, is in partnership in two businesses locally with Ernest Jaquet; Capital Music & Records and United Rentals. He was a licensed pilot and a Navy veteran. Surviving are his wife Rose and a daughter.



WALKER

## Re-evaluate Programming, Promotion; Learn To Motivate People—Montooth

OSKOSH, Wis.—The switch from three to two for a quarter play pricing has only increased the potential for jukebox income in the few peak hours in locations, industry veteran Les Montooth said here recently. He called for a re-evaluation of programming and promotion techniques to extend the potential beyond busy hours and to include low income spots.

One of the most active former presidents Music Operators of America (MOA) has ever had and asked to speak at the many jukebox meetings he attends, Montooth dramatized his presentation with two illustrations—one showing a lone location patron unable to get the TV-hooked bartender's attention contrasted with a crowd of patrons significant without a TV.

The Peoria, Ill. businessman, operating only jukeboxes for 35 years, had as his theme motivation of the jukebox playing public through programming innovations; of location owners through advanced business concepts; of the route employees through specific responsibility. He said, "Jukeboxes can be the most profitable equipment, if they're handled right."

Montooth's programming tips sparked remarks from members of the Wisconsin Music Merchants and Milwaukee Phonograph Operators groups meeting here jointly. He said his change cycle is set to six records every two weeks. Russ Gherity, Baldwin, Wis., said this was his service cycle too, but that it included a new record every two weeks. He was checking, a comment typical of not just metropolitan

operators these days. Gherity said also that he charges location owners \$75 per record but, of course, gives them the take-offs.

Montooth explained that his system of color-coded strips (pop, country, oldies separated on the panel) inspires extra play because people think of one song in a category and then see many more similar ones. "We have found oldies becoming more and more popular," he said, "and the beautiful thing is you will find many good ones in your library bins."

Location owners are pelted on the idea that the jukebox keeps customers in the spot. He put himself out to some bar owners that their half of the jukebox income is "buying their place." But he said: "Even if the owner doesn't get 54 back, the jukebox is worth it because think what live entertainment costs."

Montooth has discovered that some location owners allow him to save the extra bookkeeping of promotion money pay-back. "One said he realized that of the amount I gave him back half was his in the first place. He said that from now on, he would merely mark down the money he spent in the jukebox and charge it off as promotion on his part."

The Illinois operator urged both day and night visits to route management personnel and said, "Don't let the location owner run an idle jukebox." He said his route foreman, Bill Bush, has the responsibility to spot check locations. "Regular route checks are taken in too close to the locations to notice things Bill can see."



JUKEBOX programming and location promotion achieves the contrast pictured above, according to industry veteran Les Montooth, Peoria, Ill., who used the drawings in a recent talk.

## JUST BOXES

OSHKOSH, Wis. — Young operators and programmers such as Elmer Schmitz of Hillbert, Wis., in audiences are a delight to jukebox veteran Les Montooth because he can get off on his favorite anecdote: "I never operated anything but jukeboxes because no one ever told me it couldn't be done." This was the Peoria, Ill., operator's answer to a question by Schmitz during a recent meeting here. Schmitz, though, challenged Montooth on commission split, asking why not 60/40 (60 percent for the operator)? Montooth agreed new practices must be explored and said even though he is 50/50 "We tell our customers they must be guaranteed \$15 a week." Montooth said he also has a "52 cents a week lease arrangements."

## PROGRAMMER'S POTPOURRI

### Gold-MOR-8 Jukebox LP's

GOLD-MOR DIST.: Curtis Mayfield, "Superfly," Columbia 8014; Bill Withers, "Still Bill," Sunset 7014; Ikey Brown, "Brother, Brother," T-Neck 3009; Billie Holiday, "The Golden Years," Columbia 00021; "Charlie McCoy," Monument 31910; RCA: Glenn Miller, "A Memorial" 6019; "This Is Tommy Dorsey" 6038; "This Is Artie Shaw" 6019.

POLKA BEL-AIRE: New Braun, "Faded New Choler Polka/Wreck's Records" 1346; "100 Proof Polka/Flea Fly Polka" 1347; "Wedding Polka/Wishing Well Polka," Polish American Band, Sure 1202; So, Patterns; Charlie Taylor, "Scotty Miller/The Newkies and the Grooves of Aberdeen" 153; "Kevin Barry/Off to Dublin" 154; "Chandler's Buffalo Belts, 'Glowan and D. Ciolkowski/'The Polish Kid/Eighteen Pound Kielbasa," Sound 93; Buffalo Belts, "Glowan and Gil Polka/Who's Grating the Cabbage Polka," Mark 1327; Garden State: Walter Lesiak, "One-Step Polka/Vat I Do Now Obere" 2; "Our Gane Polka/My Poland Obere" 3; Alvia Szydzynski, "Lesiak, That My Home/Krokow Village Polka" Cee Cee 1620.

WARNER BROTHERS: Peter, Paul & Mary, "Don't Think Twice/For Lovin' Me" 7142; Mary Travers, "Follow Me/The Song Is Love" 7143; Billy Jack, "One Tin Soldier/Say Goodbye, Cause You're..." 7146; Paul Stookey, "Wedding Song/Sebastian" 7147; Les Crane, "Desiderata/Espanza" 7149; Jackson, "Slay With Me/Miss Judy's Farm" 7150. ATLANTIC: Dean Jackson, "Love Makes the World Go Round/Cool Jer" 13109; Joe Tex, "Stimpy Legs and All/I Want To" 13117; Ben Fab-

ric, "Alley Cat/Next Plane to London" 13113; Billy Bland, "Let the Little Girl Dance/Remember Them" 13114; Clowers, "One Mint Julep/Middle of the Night" 0963; Clyde McPhatter, "Money Honey/The Way I Feel" 1006; Laverne Baker, "Iwedeed Ray/Tomorrow Night" 1047; Ray Charles, "I've Got a Woman/Come Back" 1005; Otis Redding, "Try a Little Tenderness/Satisfaction" 13099; "Dock of the Bay/M. Lovers" 13101; 13100; Mad Luck, "Don't Have to Shop Around/I Want Someone" 13101; Betty Wright, "Girls Can't Do What the Guys Do/Clean Up Woman" 13102; Clarence Reid/Beginning of End, "Nobody But You Baby" 13103; King Floyd, "Groove Me/Baby Let Me Kiss You" 13104; "Neighbors/Neighbor Why Not Tonight" 13108; Joe Tex, "Hold What You've Got/Show Me" 13116; Freddy Kenner, "I Found a Love/Land of 1000 Dreams" 13112.

ABC: Frankie Laine, "You Gave" (Continued on page 40)

## JUKEBOX MEETINGS

Feb. 23-24 N. Operative School, Milwaukee  
Feb. 24-25 N. Operative School, Milwaukee  
Feb. 24-25 N. Operative School, Milwaukee  
Feb. 24-25 N. Operative School, Milwaukee  
Feb. 24-25 N. Operative School, Milwaukee  
Feb. 24-25 N. Operative School, Milwaukee  
Feb. 24-25 N. Operative School, Milwaukee  
Feb. 24-25 N. Operative School, Milwaukee  
Feb. 24-25 N. Operative School, Milwaukee  
Feb. 24-25 N. Operative School, Milwaukee

## MOA SERIES

NOTRE DAME, Ind.—Brochures are being mailed this week describing the Music Operators of America '73 seminar. The seminar is \$70. Reservations 9 deadline and must be mailed here to Univ. of Notre Dame & V. 4600. Reservations deadline for the nearby Morris Inn is March 29.



JUKEBOX business people recently saw Music Operators of America president Harlan Wingrave, Emporia, Kan., present South Carolina Coin Operators Assn. president Kenneth Fright (right in last photo) with commercial award. U.S. Representative James R. Mann was among speakers. Delegates discuss Wurtzler tape jukebox. At right, one of the acts that entertained.







# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

- ☐ **REGULAR CLASSIFIED**—50¢ a word. Minimum 10/100. First line set off cap. Name, address and phone number to be included in word count.
- ☐ **DISPLAY CLASSIFIED** Ad—One inch, \$25.00. 4-times \$22.50; 26-times \$21.25; 52-times \$18.00. Box rates around all above.
- ☐ **Box Number, c/o Billboard**, figure 10 additional words and include 50¢ service charge for box number and address.

**AD DEADLINE**—Classified ads, Tuesday, 11 days prior to date of issue.

**CASH WITH ORDER**, Classified Ad Dept., Billboard.

ADDRESS ALL ADS—Erw Kath, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Ads Dept., 513/381-6450. New York: 212/777-2000.

(Check heading under which ad is to appear.)

(Type & Carriage category classified ad not accepted.)

- ☐ Distribution Services  
☐ Business Opportunities  
☐ Record Mfg. Services, Supplies  
☐ Equipment  
☐ Help Wanted  
☐ Used Coin Machine  
☐ Equipment  
☐ Promotional Services  
☐ Miscellaneous

Enclosed is \$\_\_\_\_\_ ☐ Check ☐ Money Order.

PAYMENT MUST ACCOMPANY ORDER.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

Telephone # \_\_\_\_\_

## RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

### RECORD PRESSING SPECIALS

Qty. 750 rpm 12" 33s rpm  
500 \$10.00 \$10.00  
1000 \$9.00 \$9.00

Write for information for quantities of over 1000. Custom jackets, sleeves, gatefold, etc. national distribution. All orders shipped in the day it is completed. No 50¢ deposit. Balance C.O.D.

Joe Video Audio and Cassette Corp.

784 Williams St., Ufa, N.J. 07080

Two major tape international companies

with intercompar. Only 30¢ tape perfect

quality. Write for info. to: J. J. J. J.

Library, Inc. 100 N. Dayton St., Dayton

Ohio 45402. Tel. 513/263-1234. 513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

513/263-1234

## MISCELLANEOUS

### SOUND-A-LIKE

### MASTERS

### FOR LEASE

### for

### NORTH AND SOUTH

### AMERICA

### TOP CURRENT HITS

### EASY LISTENING

### COUNTRY AND WESTERN

### MICHELE AUDIO CORP.

Andrews Rd., Muskegon, N.J. 13662

(313) 769-3444

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

MHS

## FOR SALE

### SHRINK WRAPPING

### EQUIPMENT

### TAPE, CASSETTE, L SEALER

### AND SHRINK GUN

### Average production, 300 per hour,

### \$175 complete.

### Top and L.P.I. Sealer and Shrink Gun,

### average production, 200 per hour,

### \$750 complete.

### Continuous tape wrapping L sealer and

### Shrink Tunnel, average production,

### 400 per hour, \$195.

### Most popular deluxe production

### machine for Tapes and L.P.I. L

### Sealer and Shrink Tunnel, average

### 600 production per hour, \$195.

### All machines 100% walt, 20

### hour money back guarantee. Free roll

### film with each machine.

### STEVENSON PACKAGING

### 8613 Yolanda

### Northridge, Calif. 91324

### (213) 349-1710

### Dealer Inquiries Invited

### COMPUTERIZED INVENTORY

### CONTROL

### For Stock, cassette or other similar

### products.

### Also specialized computer system

### for cassette publishers.

### MUSIC RYOT ASSOCIATION, LTD.

### 204 E. W. 37th

### Oakdale, Calif. 94621

### Phone (415) 577-7312

### DUPLICATING EQUIPMENT

### Specializing in the following Dupli-

### cates: 1. 1/2" x 1/2" x 1/2" x 1/2"

### 2. 1/2" x 1/2" x 1/2" x 1/2"

### 3. 1/2" x 1/2" x 1/2" x 1/2"

### 4. 1/2" x 1/2" x 1/2" x 1/2"

### 5. 1/2" x 1/2" x 1/2" x 1/2"

### 6. 1/2" x 1/2" x 1/2" x 1/2"

### 7. 1/2" x 1/2" x 1/2" x 1/2"

### 8. 1/2" x 1/2" x 1/2" x 1/2"

### 9. 1/2" x 1/2" x 1/2" x 1/2"

### 10. 1/2" x 1/2" x 1/2" x 1/2"

### 11. 1/2" x 1/2" x 1/2" x 1/2"

### 12. 1/2" x 1/2" x 1/2" x 1/2"

### 13. 1/2" x 1/2" x 1/2" x 1/2"

### 14. 1/2" x 1/2" x 1/2" x 1/2"

### 15. 1/2" x 1/2" x 1/2" x 1/2"

### 16. 1/2" x 1/2" x 1/2" x 1/2"

### 17. 1/2" x 1/2" x 1/2" x 1/2"

### 18. 1/2" x 1/2" x 1/2" x 1/2"

### 19. 1/2" x 1/2" x 1/2" x 1/2"

### 20. 1/2" x 1/2" x 1/2" x 1/2"

### 21. 1/2" x 1/2" x 1/2" x 1/2"

### 22. 1/2" x 1/2" x 1/2" x 1/2"

### 23. 1/2" x 1/2" x 1/2" x 1/2"

### 24. 1/2" x 1/2" x 1/2" x 1/2"

### 25. 1/2" x 1/2" x 1/2" x 1/2"

### 26. 1/2" x 1/2" x 1/2" x 1/2"

### 27. 1/2" x 1/2" x 1/2" x 1/2"

### 28. 1/2" x 1/2" x 1/2" x 1/2"

### 29. 1/2" x 1/2" x 1/2" x 1/2"

### 30. 1/2" x 1/2" x 1/2" x 1/2"

### 31. 1/2" x 1/2" x 1/2" x 1/2"

### 32. 1/2" x 1/2" x 1/2" x 1/2"

### 33. 1/2" x 1/2" x 1/2" x 1/2"

### 34. 1/2" x 1/2" x 1/2" x 1/2"

# RADIO-TV MART

If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box numbers ask asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:

Radio-TV Job Mart

Billboard

165 W. 46th St.

New York, N.Y. 10036

## POSITION WANTED

What's 15 years old, has 115 years

experience with a 200,000 work

force, and a 100,000 work force

and a 100,000 work force

and a 100,000 work force

and a 100,000 work force

and a 100,000 work force

and a 100,000 work force

and a 100,000 work force

and a 100,000 work force

and a 100,000 work force

and a 100,000 work force

and a 100,000 work force

# International Music News Reports

## 5th IMIC in London May 14-17 in 1974

Continued from page 1

Since the Billboard group pioneered the International Music Industry Conference with its inaugural event at Nassau in the Bahamas in 1969, there have been IMICs in Palma, Mallorca (1970), Montreux, Switzerland (1971) and Acapulco, Mexico (1972).

Each event has been the launching pad for a major technological innovation, or for a vital initiative in the field of international legislation such as copyright protection.

### No IMIC in '73

However, no IMIC has been scheduled for this year. Mort Nais, president of Billboard's international operations, said after Acapulco, we made a comprehensive survey of the international music industry and we found that it was the view of most people that, with most of the major industry issues and problems already fully covered by previous IMICs, and given that the situation does not change radically from year to year, a more practical interval between these international conferences would be two years.

"We have accepted this consensus and we are now proud to announce that London is the stage for the 5th IMIC V in 1974.

It is a departure from our practice hitherto of holding the Conference in a resort, but we feel that London is the perfect link between the American continent

and Europe and Asia and that its creative climate will provide a lively stimulus for top level discussions among the leaders of the international music industry.

London continues to grow as a recording and music publishing center and is in any case, one of the most popular of the world's capitals."

The 5th IMIC will be structured so that registrants will have their afternoons free for business discussions, informal meetings etc. Each day's program will open at 9 a.m. with a plenary session which will be followed by concurrent seminars on a wide range of subjects.

The first day will be devoted to the U.K. and Europe, with special emphasis on the Common Market; the second day will cover North and South America; and the third day will cover the Far East, Australia and all other territories.

The fourth day will be devoted to a final plenary session at which all registrants will be invited to resolve industry problems, and we are sure that, with the help of our experienced speakers, we will be able to stage a productive conference which is consistent with London's high reputation as a world music center.

"IMIC is the only international event at which music industry leaders can come together to discuss and attempt to resolve industry problems, and we are sure that, with the help of our experienced speakers, we will be able to stage a productive conference which is consistent with London's high reputation as a world music center."

## From The Music Capitals of the World

### LONDON

The award of silver and gold disks to signify sales achievements is to be put on a formal basis by the Phonogram Society of Great Britain (PSGB). With effect from the beginning of April, sales of 250,000 singles will qualify for a silver disk, with 500,000 rating award of a gold. Album awards will be announced by the Phonogram Society, excluding tax with \$187,500 sales rating a silver LP and \$375,000 qualifying for a gold. Budget albums are not included. The awards will be available only to members of the PSGB. Kasey has secured representation of Kasey Music for the world outside America and Canada under a deal concluded by Intersong's Helma Voigt and MGM's Mike Carls. Kasey Music includes all material written by the members of the Osmonds.

Contour, the U.K. budget label run by Musical Rendezvous and owned by Polydor and Phonogram, has acquired U.K. licensing rights for the forthcoming release of the Transatlantic label. Contour has also started to release product from the French label, Les Disques de John Merritt, general manager of Deca, a Birmingham Music publishing firm, has been made a director of the company. Success director Bill Townley and Charlie Astman on the board.

Many Jennings, formerly advertising and publicity man for Music For Pleasure, has joined Phonogram. She will be responsible for the marketing of the label. Next month CBS will be releasing another 13 SQ quadraphonic album, a tribute to the number of items in the company's 4-channel record catalogue. . . . Between Page Full of Hits and

Canada's Edward Bear group, Larry Page has issued a single by the group called "Last Song" which has been slated for a major release. During the recent IMIC, Page signed a five-year deal with Victor for the release of the label's product in Japan.

Blitch Murray and Peter Callaghan have signed a deal with Dave Mosey to enter his Bus Stop Records firm. The duo—who recently appeared on the "Opportunity Knocks" TV talent discovery show—debuted on the label with "Dr. Jazz."

PHILIP PALMER

### TORONTO

The Edward Bear single, "Last Song" was rushed out in the U.K. by Victor and Penny Farthing's Larry Page. . . . London Records has released the first single on the new Smile label—Alabama's "Song of Love." . . . Ella Fitzgerald recorded crowd chants at the Royal York, New York. . . . CHED's Wayne Bryant and Ann Starr vacationing in Hawaii. . . . "On the Border" by the Raspberries are Capitol's Albums of the Month. . . . London Records' new single, "You Don't Know What Love Is," WEA president Ken Middleton stated that it is fully recovered from illness, and has been so since the first of the year's pop releases.

Special Stampers World Tour newspaper has been prepared by Marty Meluhish and is being sent to Penny Farthing. Two classical/rock concerts Sunday—in London, the Hunter Jazz Room, and in Toronto, the London Symphony, and in Saskatoon, Jatal performed with the 1974-75 pop music festival event was recorded. . . . UA is

(Continued on page 43)

## Saga to Open Custom Print in U.K.

LONDON—A new custom pressing department—which will eventually become a separate company—will be opened by the end of March 1. The department will be initially part of Sany's Allied Records pressing plant, although managing director Marcel Rodi told Music Week a new company will be formed "within 60 days of operation."

The custom pressing operation will also include a master masters department, although a manager for the new project has yet to be appointed. "We are interviewing people for this management job" (Continued on page 43)

## MIDEM: Place to See and Be Seen

HAMBURG—The value of MIDEM (German Music Industry Days) is confirmed by a round-up of industry personalities conducted this week.

Music publisher Hans Gerig says, "My impressions of MIDEM are easy to put into words. Every year when it all over people say that they will never go again. The following year, however, they are all at again, perhaps even an even bigger time. What more can one say about MIDEM? As far as the contract market is concerned, buy any new catalogs, although promising discussions were held about some singles we will either export or import."

Peter Meisel summed up MIDEM by saying, "The days of the Cannes are simply an opportunity to see and be seen" adding that the contract market is likely to be signed after MIDEM.

However many German record companies and publishers did conclude deals at MIDEM.

Branko Zivanovic, boss of Belgrade-based Milostina catalog and producer by Tiny Tim; Peter Kirsten of Global Records picked up rights to the American Metromedia label, a record catalog featuring material by the Hillside Kings and Bobby Sherman; and fixed a deal for local representation of Rod McKuen's Canon Music of native language. . . . Roy Boerle of Roba Music Reports that he sold a record called "Lovers Rainbow Wonderland" by

## CRIC Score Canon on French Stations

OTTAWA—The Canadian Radio-Television Commission has cracked down on French language AM stations, in the matters of domestic music content and quality of native language.

In granting license renewals to Radiomontreal network and CKAC, Montreal's competing stations, "The Commission noted the applicant's comments concerning the lack of French language programming vocal music broadcast, and expects that each station will be required to improve this situation as soon as possible."

The CRIC also made mention of the lack of French language French slang. The Commission said it was "concerned with the quality of French spoken on the radio" (Continued on page 43)

## Continental Reports Sales Jump After WEA Distrib

RIO DE JANEIRO—Continental Records (Cravopos Eletricas S.A.) new master artists, Ramalho Neto, formerly with RCA, reported that sales jumped 70 percent since sales increased by distributing the Reprise, Warner, Elektra and A&O labels. Overall sales sales increased by about 25 percent last year.

In addition, Continental bought the Chantecler Record Co. from the Canio Music chain of stores. With Chantecler, Continental picked up the representation of Decca, MCA and Brunswick.

The contract with the Kinney group runs for three years. It provides that the Kinney Group launch at least two Continental Brazilian-recorded LP's yearly.

To adapt Brazilian sound to the

American ear, Continental has contracted a group with American experience—Joe Marzulli—who played with Sergio Mendes there.

To record "cover versions" (the original English lyrics of U.S. and Brazilian records) in Portuguese-speaking Brazil, Ramalho Neto contracted English singer Sally Baldwin who has been singing at the Number One night-club.

The "cover version" practice is spreading rapidly in Brazil, where one or more record companies issues their local interpretation of the foreign hit.

To meet the growing demand, Continental has increased the number of presses in its Cao Paulo plant from 35 to 45. Moreover, the company has increased its sales force and stepped up promotion. A house organ for distribution to dealers was started.

Continental has discontinued making mono records completely, to turn out stereo records exclusively, including singles. The company was founded by Alberto Byington, a Brazilian of American descent. His grandson, Alberto J. Byington Neto, is the president of the company.

## Love Productions Crowbar Split

TORONTO—Love Productions Ltd. this week announced that it had terminated its recording agreement with Crowbar. Love president, Francis Davies, who produced Crowbar's first three albums, will no longer be associated with the company.

During its three-year association with Daffodil, Crowbar released 10 hit "Oh What a Feeling" and a gold album "Larger Than Life."

Atlantic Freewheel Music (CAPAC) will continue to publish all material composed by members of Crowbar.

The label is expected to announce a new label affiliation shortly.

## 71 French Output Soared to 97.7 Million

PARIS—The French record industry produced a total of 97,696,267 units in 1971—a massive increase over 1970's figure of nearly 73 million—according to official statistics just released.

The 40th, publishing information bureau, CIDD, has published production figures in its 1973 booklet "ABC des chiffres de la musique." The increase in album production. In 1971, 36,025,483 albums were produced, compared with 28,968,096 in the previous year.

Singles output increased from over 35 million in 1970 to 47,320,163 units in 1971. The 44-gram production figure of 7.8 million in 1970 was almost half that of 1969, 19,431,375. French record production in 1971, 97,975 units in 1971.

The figures were supplied by the 43 industry companies of the French trade association SRICOP and also include tape production figures. In 1971, 2,062,431 cassettes and cartridges were produced, compared to 1,941,000 in 1970. French record open-reel output was 9,821 units.

In separate sales statistics, French records, 2,868,096 cassettes and cartridges and 18,366 open-reel units were sold in France in 1971. During 1971, corresponding figures for the previous year were 72,922,930 records, 1,941,375 cassettes and 9,821 open-reel tapes.

The total retail price value of records and tapes sold during 1971 is estimated to be in the region of \$205 million. A recent survey it was found that 62 percent of recorded product is sold by mail order, 34 percent by chain stores and supermarkets. The remaining 3-4 percent of sales comes from imports.

Imports for 1971 were 4,213,417 units, consisting of 1,417 cartridges and 6,467 open-reel tapes. Exports, however, amounted to 2,062,431 cassettes and 3,409 tapes.

## London Distrib Damon Production

EDMONTON—Damon Productions has signed a national distribution contract with London Records. The deal initially involves an album by Ted Wesley, and four other singles.

The album was handled by independent distributors in the past, and had a No. 1 hit with "The Ballad of Muk Tuk Annie" by Jimmy Arthur. . . . London Recordings was started in 1969 with 4-track equipment. The company plans to move from 6-16-track this year.

## CBS/Sony Sees Spurt In Disk Tape Sales

**TOKYO**—By the time Japan's 1973 fiscal year ends on March 31, CBS/Sony Records is expected to be second only to Victor Musical Industries, Inc. in gross sales of records and pre-recorded sound tapes.

Established on May 21, 1972, Victor Musical Industries, former music enterprise division of the Victor Company of Japan, Ltd.,

is more than likely to report annual gross sales of some 17,130,000,000 yen (about \$137,800,000) by the time its initial 10-month business terms ends on Sept. 20, 1973.

Secondly, annual gross sales of 13.6 billion yen or more than \$45 million were due to be reported by CBS-Sony Records for its fifth financial year (Fiscal Year 1972, Feb. 20, 1973), thanks to Japanese popular songstress Mari Amachi and singer Hiroshi Gomi.

Annual gross sales of phonograph records and pre-recorded sound tapes are estimated at 13.3 billion yen for Toshiba Musical Industries, Ltd., 12.6 billion yen or about \$42 million for King Records Co., Ltd., and 12,287,000 yen for the record division of Nippon Columbia Co., Ltd.

Norio Ohno, president of CBS/Sony Records, had previously estimated that the company's annual sales would reach around 12.6 billion yen or some \$42 million, the same as King Records' target and slightly more than Nippon Columbia's estimated figure.

## Row Starts on Platters Name

**TEL AVIV**—A row blew up in Israel last week with the arrival for a month's tour of a five-strong Canadian group the Fabulous Platters, which has none of the members of the original formation of the Platters.

In an interview with the press, Bill Cunningham, the group's manager, said that he had acquired exclusive rights to the name, the Platters, from the original group's manager, Morty Weitzman. However, Ram denies this and says he still owns to the name and that he has already initiated legal proceedings against Cunningham for alleged unlawful use of the name.

Ram is touring the U.K. with a group also called the Platters and is bringing them to Israel for a tour in May.

## Barclay Makes South, Central America Shifts

**PARIS**—The French independent company Barclay has recently signed a new agreement with Central America and is about to plan a new market study in French-speaking Africa. The record industry is going through a considerable evolution.

In South America, the company president Eddie Berman has just signed a new distribution deal with RCA for Argentina, Uruguay, Chile and Brazil. In Central America however, the new Barclay distributor will be Sonido Industrial Group, Inc. which includes Nicaragua, Costa Rica, El Salvador and Honduras. And since Jan. 1, the entire Barclay group catalog has been handled in Mexico by Musart—Barclay product was previously distributed by Orfeon and the Riviera label by Gramma.

Barclay's export manager Cyril Brilliant, just back from the U.S. where he placed Charles Aznavour's product with MGM, commented that Barclay would now increase its Spanish product for the Latin American market.

Brilliant is also to visit a number of African countries, which he will be a natural choice for as a companion by the company. The company already operates directly in Central America and is now planning to sign deals with wholesale outlets.

## Saga Printing

• Continued from page 42

tion at this moment," commented the company.

The company has invested \$140,000 in pressing equipment and has been producing about a dozen albums a week. The company also has facilities for singles pressing. The group's departure from the originally scheduled to open on Feb. 1, although Rodd commented: "We're doing nothing to hurry the fact that we ran into a lot of teething troubles last year on the group's handling of our own materials. These had to be solved before we were qualified to take on a new work."

Rodd also says the department has 100,000 orders to handle during the fiscal year ending March 31.

## British Decca Record, Tape Sales Higher

**LONDON**—Substantially higher sales of records and tapes, particularly in the U.K. and U.S., helped British Decca more than double its profit for the 12 months ending September 1972, from \$5.1 million to \$12.57 million. After taxation, the profit figure for the half year was approximately \$7.5 million compared with \$3 million in the six months of the previous year.

The enormous success, especially in the U.K. of acts like Albert O'Sullivan, the Moody Blues and Tom Jones, was an important contributing factor to this sparkling set of figures.

Total group turnover for the period also went up—\$11.13 million compared with \$8.13 million in the same six months of 1971.

The firm's consumer goods division, which includes records and tapes, audio equipment and tele-

(Continued on page 44)

## FRENCH SEEK REDUCTION IN GRANDS PRIX DISKS

**PARIS**—The French record industry has taken effective steps to reduce the large number of records which each year receive the Grands Prix Du Disque awards. Both manufacturers and retailers have become increasingly concerned that the award is being abused. Prix sticker on a record is becoming limited because of the profusion of awards granted each year.

As a result, only four Grands Prix awards—established by the Academie du Disque Français—have been given this year, compared to as many as 20 or 30 in previous years.

The four were selected by the Academie from a selection of 32 albums submitted by record companies. The top award, the Prix du Président de la République, was given to the Grands (EMI) drama recording "La Malado Imaginee" by Moliere, performed on two albums by the Comedie Francaise.

The other awards were: Prix des Affaires Culturelles—"Capriccio" (RCA) by the Ballet de l'Opera de Paris; Prix de la Musique—Dietrich Fischer-Dieskau and the Bavarian Radio Symphony Orchestra; Prix de la Ville de Paris—"Tales of Hoffman" (Decca) by Offenbach, performed by Joan Sutherland, Placido Domingo and the Swiss Romande Orchestra; Prix de la Ville de Paris ("Arlequin")—"The Lion and the Tiger" (Jazz Odyssey) by Willie The Lion Smith and Jo The Tiger Jones.

## 18 Intl Labels Form PG

**PARIS**—The 18 record industry companies in Europe headed by EMI, have published the new catalog Decca (France), Fonier (Belgium) and Durco (Holland)—and are to come under the umbrella of a single name, International Pelgrims Group—IPG.

The move was announced at MIDEM in Paris, on the occasion of the 40th anniversary of Fonier, which also coincides with the 25th anniversary of the Sofrafron (Decca France) and the 20th anniversary of Durco.

In a review of the group activities during 1972, Pelgrims de Biard commented that turnover for the year had reached \$25 million. Investment in new buildings, equipment, studios and computers during the three years 1971-73 would total \$4.5 million.

Record production for 1973 was estimated at 33.5 million units, including 12 million for the Tourneuse pressing plant in France, six million in Belgium, 5.5 million in Holland and 1.5 million in Zurich. The group's president, Zalfre (formerly the Belgacom), Pelgrims de Biard commented that the group in Belgium claims that 85 percent of all records in the country are pressed by the group's Grands Prix du Disque label. The company also owns 250 rackjobbing outlets and 12 retail shops.

But the group has also announced the creation of a new French production company, Productions Phonographiques Associes.

to be headed by Jean Pierrat, who was formerly with the Tuti and Alto Music publishing house. Pierrat had a Mexican hit single, "Yo Ro Quiero Un Humano" ("I Don't Want a Human Little Brother") to perform in Mexico shortly.

Polydor SA says the new catalog is a 38 percent sales increase in 1972.

Fausto Cabral, Argentinean singer-composer, played at two concerts in Mexico City last week. Orfeon records made Spanish cover of U.S. producer's new group Santa Cecilia, on their first album, "Yo Quiero Un Humano" ("I Don't Want Me") by Los Hermanos Carmona on Orfeon. . . Spanish composer's singer El Maneco with his wife in Mexico City to film television specials. . . Argentinean pianist, the first to be called "The Impossible," is preparing a world tour, including Central and South America, the U.S. and Europe. . . Enrique Ocamara released as a new head for RCA to record an independent album.

Argentinean singer-composer Sandro made his debut with a two-track album on the last day of the British mandate in Palestine—May 14, 1948—and ends with the song "Remember Tomorrow" which symbolizes a peaceful future for the country.

The LP is being sold on all El Al flights and is being sold on the planes' background music system. Z. Levin, a director of Hed Aram, said that his company has already received advance orders for the record from England and America.

## From The Music Capitals of the World

• Continued from page 42

rushing out "Last Tango in Paris" by Galt Barbi. No news yet on film's Canadian premiere.

Quilley has ruled out "The Single Is Over." The song was produced by Helmut Salazar, who recently released a hit album, "Cathy Young." . . Capitol featuring a strong campaign on Kim Fowley's forthcoming first album for the label. . . GRT marketing director, Larry Green, back from Jamaica on a holiday. . . Arnold Caswell leaving for same end of this week. . . K. H. Productions has formed an ASCAP affiliate, Gezoomba Music. . . Irish Records on Eastern tour. . . Dave Charles has joined CHUM (radio) and Chuck McCoy. . . WEA has signed its first Canadian writer—25-year-old Craig Roberts, who mailed out a six-track demo of his songs. . . Santana at the Grand Canyon and the first of O'Keefe Center (25) with a 26-piece orchestra—later date booked.

Producers of the new album A&M's Joe Summers has announced the winners of the A&M Young Nigley Contest—Sherman's Music (Toronto), Music City No. 1 (Winnipeg), Glenn's Music (Calgary) and Glenn's Music (Vancouver). . . Howard Froese has joined Chiffwax for his band's new album, "Grounding" picking up important stations.

Both of the above are the next Larry Zimmerman single. . . Don Tarlton producing Montreal recordings of Ian and the New Generation and Chong. . . WEA has released a first single by Toronto's The Poses.

Polydor now seeing national action on Les Emmerson's "Control of the Future" (EMI) and the new album (March 11), Montreal Ford (12). . . A son for Early on the new album "The Man and the Wife" by Virginia. RITCHIE YORKE

**MEXICO CITY**

Imnaché Aguilera, named sales manager for RCA Records, has a new budget line, Pop Records, handled by Felix Rodriguez. . . Joe Jones, Mexican singer, is in hospital with pneumonia. . . Argentinean composer, Alberto Cortez is appearing in Spain and will also perform in the Soviet Union and Japan. . . Juan Carlos, Mexican singer, has a Mexican hit single, "Yo Ro Quiero Un Humano" ("I Don't Want a Human Little Brother") to perform in Mexico shortly.

Polydor SA says the new catalog is a 38 percent sales increase in 1972. . . Fausto Cabral, Argentinean singer-composer, played at two concerts in Mexico City last week. Orfeon records made Spanish cover of U.S. producer's new group Santa Cecilia, on their first album, "Yo Quiero Un Humano" ("I Don't Want Me") by Los Hermanos Carmona on Orfeon. . . Spanish composer's singer El Maneco with his wife in Mexico City to film television specials. . . Argentinean pianist, the first to be called "The Impossible," is preparing a world tour, including Central and South America, the U.S. and Europe. . . Enrique Ocamara released as a new head for RCA to record an independent album.

Argentinean singer-composer Sandro made his debut with a two-track album on the last day of the British mandate in Palestine—May 14, 1948—and ends with the song "Remember Tomorrow" which symbolizes a peaceful future for the country.

The LP is being sold on all El Al flights and is being sold on the planes' background music system. Z. Levin, a director of Hed Aram, said that his company has already received advance orders for the record from England and America.

Serrat singing the poems of Miguel Hernandez. Serrat appeared at the Palace of Fine Arts, Jan. 23.

Carlos Ochoa, who will move from the Peerless label to RAFF where he had Edgardo Obregon will record for him. Ochoa was former partners on CBS. . . Cesar Costa cut some Mexican material for Musart with arrangements by Rafael Ferrel and backed by the Los Kleiner choir. . . Spanish singer Karla appears for the first time in Mexico this week doing TV work, being featured in six shows. Gama has released a new Karina album. . . CBS hosted a party for new singer Banuellos Torres. . . Gerardo Rodriguez resigned as general manager of the record division of Orfeon Records and the company has divided into three divisions: Jorge Audiffred in named manager, Catalina Torres. . . Jose Rota is manager, European and Latin American product and Mario Varona is manager, U.S. product.

CBS Cruz, formerly aird head at CBS Records is now executive assistant to Musart's general manager, Capitol Records. . . Johnny Mathis introduced Mexican "salon" music, which is popular during his Acapulco seasons and will feature him in Las Vegas.

ENRIQUE ORTIZ

## TOKYO

Yasuke Sugai, president of Toshiba Musical Industries, Ltd. and M. K. Goldie, music department chief, announced that King V.O. has signed the first international licensing agreement under the terms of which the Japanese venture will distribute classical recordings manufactured in Japan.

The agreement was signed with the USSR Melody/Angel label. The Victor Company of Japan, Ltd. will also distribute Soviet classical recordings, including the Shimekai (New World) label.

The agreement will also include a mechanical licensing agreement with the Japanese Music Manufacturers Association, which will manufacture selected recordings, partly in the popular line, from Melodys music Japanese label.

James Brown excited a 10,000 audience at his 10-minute opening performance Feb. 7 at the Nippon Budokan hall in Tokyo. . . Taylor also appeared in Tokyo, Quilley and Aguilera. . . Orfeon, president of CBS/Sony Records, Inc., said Feb. 9 that the company will release a new catalog of corporate shares of Kawai Gakkai, the second largest Japanese music company, which produces electronic organs and other musical instruments, merely for the purpose of financing the venture.

Japanese joint recording venture is shortly expected to announce its first album. The new venture is \$45 million for its annual business term ending Feb. 20.

In the Japanese Musicians' Union (Richienkyo), formed in October 1972, will become a member of the Japanese Musicians' Union (JMU). Musicians (JMU) according to union officials. . . The Japanese Music Manufacturers Association (JMA) will be formed. . . Koshiji as Margo and Iruki Yumura as Eve was launched Feb. 13.

At the Nippon Budokan hall for 25 performances until Feb. 28 under the musical direction of Toshiyuki Tanaka. . . The group goes to the Chunchi Theater in Nagoya for 6 performances March 1-6. . . Theater group will perform in the hall in Osaka for 5 more March 20-24.

At the Nippon Budokan hall for 25 performances until Feb. 28 under the musical direction of Toshiyuki Tanaka. . . The group goes to the Chunchi Theater in Nagoya for 6 performances March 1-6. . . Theater group will perform in the hall in Osaka for 5 more March 20-24.







# HITS OF THE WORLD

## BRITAIN

(Courtesy: Music Works)  
"Deutsche local orig."s

- This Week  
Last Week
- 1 BLOCKBUSTER - "Sweet (Kiss)"  
Cherryburst (Kiss) (Warner)
  - 2 PART OF THE UNION - "Starline"  
MCA (MCA) (MCA)
  - 3 DO YOU WANNA TOUCH ME  
(ON YEAH) - "Gaby Gaby"  
Linda (Linda) (MCA)
  - 4 DANIEL - "Like a Virgin" (MCA)
  - 5 SYLVIA-Town - "Polyester" (MCA)
  - 6 ROLL OVER BEETHOVEN - "Eternity" (MCA)
  - 7 WHEISKY IN THE JAR - "The Love" (MCA)
  - 8 YOU'RE A LADDER - "Ladder" (MCA)
  - 9 LONG HAIRED LOVER FROM LIVERPOOL - "Little Angel" (MCA)
  - 10 PAPER PLANE - "Susan Q"
  - 11 SUPERSTITION - "Susan Q"
  - 12 BARY I LOVE YOU - "Carle"
  - 13 WHISPER WHEEL - "Free (MCA)"
  - 14 LOOKING THROUGH THE EYES OF LOVE - "Paradise" (MCA)
  - 15 IF YOU DON'T KNOW ME BY NOW - "Harold Falicki" (MCA)
  - 16 ME AND MRS. JONES - "Carle"
  - 17 CRYSTAL - "Crystal" (MCA)
  - 18 TAKE ME HOME COUNTRY - "Road" (MCA)
  - 19 HELLO HURRICANE - "Alcega"
  - 20 TAKE ME GIRL - "I'm Ready" (MCA)
  - 21 BIG SPIN - "Jagade Doud" (MCA)
  - 22 HOCUS FOCUS - "Foxy" (MCA)
  - 23 REFLECT - "Rocky" (MCA)
  - 24 ALWAYS ON MY MIND - "Stone"
  - 25 PAPA WAS A ROLLIN' - "Stone"
  - 26 THE LEAN GENIE - "David Lee" (MCA)
  - 27 DOOR MY EYES - "John Doe"
  - 28 HELP ME MAKE IT THROUGH THE NIGHT - "Glady Knight & The Pops" (MCA)
  - 29 BACK PARK INCIDENT - "Wizzard" (MCA)
  - 30 HI HI HIC MOON - "Wizzard" (MCA)
  - 31 FEEL THE NEED IN ME - "Desire" (MCA)
  - 32 STEP INTO A DREAM - "White" (MCA)
  - 33 CRACK HORN - "MCA" (MCA)
  - 34 BEACH BOYS - "MCA" (MCA)
  - 35 I'M JUST A SINGER (IN A ROCK) - "MCA" (MCA)
  - 36 AVILES AND ALLEYS - "MCA" (MCA)
  - 37 IF IT WANTS FOR THE REASON THAT I LOVE YOU - "MCA" (MCA)
  - 38 BIG CITY - "MCA" (MCA)
  - 39 DON'T - "MCA" (MCA)
  - 40 SOLID GOLD EASY ACTION - "T. Rex" (MCA)
  - 41 DESPERATE DAN - "Lustmann" (MCA)
  - 42 STAY WITH ME - "MCA" (MCA)
  - 43 OLDIEY TOWN - "MCA" (MCA)

## ARGENTINA

(Courtesy: Eusebio & La Fama)  
"Deutsche local orig."s

- This Week  
Last Week
- 1 FRESA SALVAJE - "Cumio Seta" (MCA)
  - 2 DEJARE LA LLAVE EN MI PUERTA - "Tropi" (MCA)
  - 3 POR AMOR - "Roberto Carlos" (MCA)
  - 4 TRINIDAD TOBAGO - "Mama" (MCA)
  - 5 OCCHI CARI - "Nido" (MCA)
  - 6 AYER VOLI - "Fanny" (MCA)
  - 7 CLAIR - "Gaby" (MCA)
  - 8 JAMELALIA - "The Blue Rider" (MCA)
  - 9 COMO SERA NUESTRO AMOR - "Elmora" (MCA)
  - 10 LA TARDE QUE TE AME - "Industria" (MCA)
  - 11 ANIMADO FLUENTE MI AMOR - "Beto Orlandi" (MCA)
  - 12 ROLANDO RIVAS - "TARISTA" (MCA)
  - 13 RUDOLPH - "Fidelman" (MCA)
  - 14 MUSAICA - "Gente" (MCA)
  - 15 ALTA TENSION - "MCA" (MCA)

## BELGIUM-FRENCH

(Courtesy: Telephonique)  
SINGLES

- This Week  
Last Week
- 1 LE LAC MAJEUR - "Mauri Shuman" (MCA)
  - 2 CRAZY HORSES - "The Omoids" (MCA)
  - 3 JE NE VEUX PAS - "Dennis Rocco" (MCA)
  - 4 LE JEFINE FARE - "Dennis Rocco" (MCA)
  - 5 LE LUNDI AU SOLEIL - "Carmen" (MCA)
  - 6 MA JALOUSIE - "Ringo" (MCA)
  - 7 LA COMPLAINT - "HEURE DE POINTE" (MCA)
  - 8 REBEL - "MCA" (MCA)
  - 9 LES CHANS ALUMETTES - "Sara" (MCA)
  - 10 SLAYED - "Slide" (MCA)
  - 11 JULIEN CLERIC - "Julien Cleric" (MCA)
  - 12 JOE - "Joe" (MCA)
  - 13 L'ALBUM DOR - "MCA" (MCA)
  - 14 CRAZY HORSES - "The Omoids" (MCA)
  - 15 GEORGES BRASSENS - "Georges Brassens" (MCA)
  - 16 RINGO - "Ringo" (MCA)
  - 17 VOL - "Thierry Le Lann" (MCA)
  - 18 SOMETHING TO SAY - "Joe Cocker" (MCA)

## HONG KONG

(Courtesy: Radio Hong Kong)  
SINGLES

- This Week  
Last Week
- 1 I NEVER SAID GOODBYE - "Engel" (MCA)
  - 2 I WON'T LAST A DAY WITHOUT YOU - "Carmen" (MCA)
  - 3 BEACH BOYS - "MCA" (MCA)
  - 4 SEPARATE WAYS - "Eddy" (MCA)
  - 5 SWEET SURRENDER - "Brenda" (MCA)
  - 6 ALIVE - "Brenda" (MCA)
  - 7 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 8 YOU AND I - "Yen" (MCA)
  - 9 LOVING - "Thelma Houston" (MCA)
  - 10 YOU'RE SO VALUABLE - "Carmen" (MCA)
  - 11 VENTURA HIGHWAY - "Aventura" (MCA)
  - 12 I CAN SEE CLEARLY NOW - "Johnny" (MCA)
  - 13 ROCKY HORROR - "Eton John" (MCA)
  - 14 DON'T LET ME BE LONELY TONIGHT - "MCA" (MCA)
  - 15 ROCK ME BABY - "David Cassidy" (MCA)
  - 16 ELECTED - "Aventura" (MCA)
  - 17 I AM WOMAN - "Helen Reddy" (MCA)

## JAPAN

(Courtesy: Music Labo, Inc.)  
"Deutsche local orig."s

- This Week  
Last Week
- 1 ONNA NO MICHI - "Shino" (MCA)
  - 2 KASAI - "Nomi Chika" (MCA)
  - 3 FUTARI NO NICHYU - "MCA" (MCA)
  - 4 GAUREN - "Kikaku" (MCA)
  - 5 ANATA NO NAGAI - "MCA" (MCA)
  - 6 ONNA NO NAGAI - "MCA" (MCA)
  - 7 ISHIBORI KIKU - "MCA" (MCA)
  - 8 ANATANO AN - "MCA" (MCA)
  - 9 ONNOKORO NANGAMON - "MCA" (MCA)
  - 10 ANATA (YOKO) - "MCA" (MCA)
  - 11 CHIBANA TAKEN - "MCA" (MCA)
  - 12 URAMI BISHI - "MCA" (MCA)
  - 13 ANATA GA KARETUGU - "MCA" (MCA)
  - 14 HIRAGASHI NO HANA - "MCA" (MCA)
  - 15 OKAZAKI IN SHITA KANASHIMI - "MCA" (MCA)
  - 16 AME NI KITA KOKI - "MCA" (MCA)
  - 17 AME NI BAKA - "MCA" (MCA)
  - 18 SORU - "MCA" (MCA)
  - 19 MICHIO - "MCA" (MCA)
  - 20 MICHIO - "MCA" (MCA)
  - 21 MICHIO - "MCA" (MCA)
  - 22 MICHIO - "MCA" (MCA)
  - 23 MICHIO - "MCA" (MCA)
  - 24 MICHIO - "MCA" (MCA)
  - 25 MICHIO - "MCA" (MCA)
  - 26 MICHIO - "MCA" (MCA)
  - 27 MICHIO - "MCA" (MCA)
  - 28 MICHIO - "MCA" (MCA)
  - 29 MICHIO - "MCA" (MCA)
  - 30 MICHIO - "MCA" (MCA)

## SOUTH AFRICA

(Courtesy of Spinlight Radio)  
"Deutsche local orig."s

- This Week  
Last Week
- 1 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 2 WOMAN (BEAUTIFUL WOMAN) - "Don" (MCA)
  - 3 I DON'T WANT FLAT HOUSE - "MCA" (MCA)
  - 4 I CAN SEE CLEARLY NOW - "Johnny" (MCA)
  - 5 I NEED YOUR LOVE - "Lobo" (MCA)
  - 6 I NEED YOUR LOVE - "Lobo" (MCA)
  - 7 I NEED YOUR LOVE - "Lobo" (MCA)
  - 8 I NEED YOUR LOVE - "Lobo" (MCA)
  - 9 I NEED YOUR LOVE - "Lobo" (MCA)
  - 10 I NEED YOUR LOVE - "Lobo" (MCA)
  - 11 I NEED YOUR LOVE - "Lobo" (MCA)
  - 12 I NEED YOUR LOVE - "Lobo" (MCA)
  - 13 I NEED YOUR LOVE - "Lobo" (MCA)
  - 14 I NEED YOUR LOVE - "Lobo" (MCA)
  - 15 I NEED YOUR LOVE - "Lobo" (MCA)
  - 16 I NEED YOUR LOVE - "Lobo" (MCA)
  - 17 I NEED YOUR LOVE - "Lobo" (MCA)
  - 18 I NEED YOUR LOVE - "Lobo" (MCA)
  - 19 I NEED YOUR LOVE - "Lobo" (MCA)
  - 20 I NEED YOUR LOVE - "Lobo" (MCA)
  - 21 I NEED YOUR LOVE - "Lobo" (MCA)
  - 22 I NEED YOUR LOVE - "Lobo" (MCA)
  - 23 I NEED YOUR LOVE - "Lobo" (MCA)
  - 24 I NEED YOUR LOVE - "Lobo" (MCA)
  - 25 I NEED YOUR LOVE - "Lobo" (MCA)
  - 26 I NEED YOUR LOVE - "Lobo" (MCA)
  - 27 I NEED YOUR LOVE - "Lobo" (MCA)
  - 28 I NEED YOUR LOVE - "Lobo" (MCA)
  - 29 I NEED YOUR LOVE - "Lobo" (MCA)
  - 30 I NEED YOUR LOVE - "Lobo" (MCA)

## SPAIN

(Courtesy of "El Musical")  
SINGLES

- This Week  
Last Week
- 1 SEAGAR ME - "Lynette" (MCA)
  - 2 AMOR - "Amor" (MCA)
  - 3 HI, HI, HI - "MCA" (MCA)
  - 4 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 5 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 6 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 7 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 8 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 9 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 10 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 11 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 12 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 13 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 14 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 15 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 16 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 17 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 18 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 19 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 20 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 21 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 22 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 23 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 24 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 25 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 26 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 27 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 28 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 29 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)
  - 30 I DO LOVE YOU TO WANT ME - "Lobo" (MCA)

## SPAIN

(Courtesy of "El Musical")  
SINGLES

- This Week  
Last Week
- 1 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 2 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 3 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 4 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 5 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 6 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 7 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 8 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 9 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 10 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 11 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 12 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 13 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 14 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 15 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 16 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 17 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 18 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 19 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 20 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 21 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 22 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 23 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 24 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 25 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 26 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 27 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 28 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 29 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 30 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)

## NORWAY

(Courtesy: Verbum)  
"Deutsche local orig."s

- This Week  
Last Week
- 1 JEG OG DU VI TO OG MANGE - "MCA" (MCA)
  - 2 BALADES ON MORGAN - "MCA" (MCA)
  - 3 CLAIR - "Gaby" (MCA)
  - 4 CLAIR - "Gaby" (MCA)
  - 5 CLAIR - "Gaby" (MCA)
  - 6 CLAIR - "Gaby" (MCA)
  - 7 CLAIR - "Gaby" (MCA)
  - 8 CLAIR - "Gaby" (MCA)
  - 9 CLAIR - "Gaby" (MCA)
  - 10 CLAIR - "Gaby" (MCA)
  - 11 CLAIR - "Gaby" (MCA)
  - 12 CLAIR - "Gaby" (MCA)
  - 13 CLAIR - "Gaby" (MCA)
  - 14 CLAIR - "Gaby" (MCA)
  - 15 CLAIR - "Gaby" (MCA)
  - 16 CLAIR - "Gaby" (MCA)
  - 17 CLAIR - "Gaby" (MCA)
  - 18 CLAIR - "Gaby" (MCA)
  - 19 CLAIR - "Gaby" (MCA)
  - 20 CLAIR - "Gaby" (MCA)
  - 21 CLAIR - "Gaby" (MCA)
  - 22 CLAIR - "Gaby" (MCA)
  - 23 CLAIR - "Gaby" (MCA)
  - 24 CLAIR - "Gaby" (MCA)
  - 25 CLAIR - "Gaby" (MCA)
  - 26 CLAIR - "Gaby" (MCA)
  - 27 CLAIR - "Gaby" (MCA)
  - 28 CLAIR - "Gaby" (MCA)
  - 29 CLAIR - "Gaby" (MCA)
  - 30 CLAIR - "Gaby" (MCA)

## SWITZERLAND

(Courtesy of Swiss Radio)  
SINGLES

- This Week  
Last Week
- 1 LE LUNDI AU SOLEIL - "Carmen" (MCA)
  - 2 FILLI FILLI - "MCA" (MCA)
  - 3 CLAIR - "Gaby" (MCA)
  - 4 LAISSE-MOI VIVRE MA VIE - "MCA" (MCA)
  - 5 MA MIE ENFANT - "MCA" (MCA)
  - 6 MA MIE ENFANT - "MCA" (MCA)
  - 7 MA MIE ENFANT - "MCA" (MCA)
  - 8 MA MIE ENFANT - "MCA" (MCA)
  - 9 MA MIE ENFANT - "MCA" (MCA)
  - 10 MA MIE ENFANT - "MCA" (MCA)
  - 11 MA MIE ENFANT - "MCA" (MCA)
  - 12 MA MIE ENFANT - "MCA" (MCA)
  - 13 MA MIE ENFANT - "MCA" (MCA)
  - 14 MA MIE ENFANT - "MCA" (MCA)
  - 15 MA MIE ENFANT - "MCA" (MCA)
  - 16 MA MIE ENFANT - "MCA" (MCA)
  - 17 MA MIE ENFANT - "MCA" (MCA)
  - 18 MA MIE ENFANT - "MCA" (MCA)
  - 19 MA MIE ENFANT - "MCA" (MCA)
  - 20 MA MIE ENFANT - "MCA" (MCA)
  - 21 MA MIE ENFANT - "MCA" (MCA)
  - 22 MA MIE ENFANT - "MCA" (MCA)
  - 23 MA MIE ENFANT - "MCA" (MCA)
  - 24 MA MIE ENFANT - "MCA" (MCA)
  - 25 MA MIE ENFANT - "MCA" (MCA)
  - 26 MA MIE ENFANT - "MCA" (MCA)
  - 27 MA MIE ENFANT - "MCA" (MCA)
  - 28 MA MIE ENFANT - "MCA" (MCA)
  - 29 MA MIE ENFANT - "MCA" (MCA)
  - 30 MA MIE ENFANT - "MCA" (MCA)

## SWEDEN

(Courtesy Radio Sweden)  
"Deutsche local orig."s

- This Week  
Last Week
- 1 CROCODILE ROCK - "Eton John" (MCA)
  - 2 BACK TO FRONT - "Lobo" (MCA)
  - 3 HAPPY CHRISTMAS WAS OVER - "MCA" (MCA)
  - 4 I CAN SEE CLEARLY NOW - "Johnny" (MCA)
  - 5 I NEED YOUR LOVE - "Lobo" (MCA)
  - 6 I NEED YOUR LOVE - "Lobo" (MCA)
  - 7 I NEED YOUR LOVE - "Lobo" (MCA)
  - 8 I NEED YOUR LOVE - "Lobo" (MCA)
  - 9 I NEED YOUR LOVE - "Lobo" (MCA)
  - 10 I NEED YOUR LOVE - "Lobo" (MCA)
  - 11 I NEED YOUR LOVE - "Lobo" (MCA)
  - 12 I NEED YOUR LOVE - "Lobo" (MCA)
  - 13 I NEED YOUR LOVE - "Lobo" (MCA)
  - 14 I NEED YOUR LOVE - "Lobo" (MCA)
  - 15 I NEED YOUR LOVE - "Lobo" (MCA)
  - 16 I NEED YOUR LOVE - "Lobo" (MCA)
  - 17 I NEED YOUR LOVE - "Lobo" (MCA)
  - 18 I NEED YOUR LOVE - "Lobo" (MCA)
  - 19 I NEED YOUR LOVE - "Lobo" (MCA)
  - 20 I NEED YOUR LOVE - "Lobo" (MCA)
  - 21 I NEED YOUR LOVE - "Lobo" (MCA)
  - 22 I NEED YOUR LOVE - "Lobo" (MCA)
  - 23 I NEED YOUR LOVE - "Lobo" (MCA)
  - 24 I NEED YOUR LOVE - "Lobo" (MCA)
  - 25 I NEED YOUR LOVE - "Lobo" (MCA)
  - 26 I NEED YOUR LOVE - "Lobo" (MCA)
  - 27 I NEED YOUR LOVE - "Lobo" (MCA)
  - 28 I NEED YOUR LOVE - "Lobo" (MCA)
  - 29 I NEED YOUR LOVE - "Lobo" (MCA)
  - 30 I NEED YOUR LOVE - "Lobo" (MCA)

## WEST GERMANY

(Courtesy: Musikmarkt)  
"Deutsche local orig."s

- This Week  
Last Week
- 1 ICH WUNSCHE MIR KEIN KLING - "MCA" (MCA)
  - 2 CROCODILE ROCK - "Eton John" (MCA)
  - 3 CROCODILE ROCK - "Eton John" (MCA)
  - 4 CROCODILE ROCK - "Eton John" (MCA)
  - 5 CROCODILE ROCK - "Eton John" (MCA)
  - 6 CROCODILE ROCK - "Eton John" (MCA)
  - 7 CROCODILE ROCK - "Eton John" (MCA)
  - 8 CROCODILE ROCK - "Eton John" (MCA)
  - 9 CROCODILE ROCK - "Eton John" (MCA)
  - 10 CROCODILE ROCK - "Eton John" (MCA)
  - 11 CROCODILE ROCK - "Eton John" (MCA)
  - 12 CROCODILE ROCK - "Eton John" (MCA)
  - 13 CROCODILE ROCK - "Eton John" (MCA)
  - 14 CROCODILE ROCK - "Eton John" (MCA)
  - 15 CROCODILE ROCK - "Eton John" (MCA)
  - 16 CROCODILE ROCK - "Eton John" (MCA)
  - 17 CROCODILE ROCK - "Eton John" (MCA)
  - 18 CROCODILE ROCK - "Eton John" (MCA)
  - 19 CROCODILE ROCK - "Eton John" (MCA)
  - 20 CROCODILE ROCK - "Eton John" (MCA)
  - 21 CROCODILE ROCK - "Eton John" (MCA)
  - 22 CROCODILE ROCK - "Eton John" (MCA)
  - 23 CROCODILE ROCK - "Eton John" (MCA)
  - 24 CROCODILE ROCK - "Eton John" (MCA)
  - 25 CROCODILE ROCK - "Eton John" (MCA)
  - 26 CROCODILE ROCK - "Eton John" (MCA)
  - 27 CROCODILE ROCK - "Eton John" (MCA)
  - 28 CROCODILE ROCK - "Eton John" (MCA)
  - 29 CROCODILE ROCK - "Eton John" (MCA)
  - 30 CROCODILE ROCK - "Eton John" (MCA)

## SPAIN

(Courtesy of "El Musical")  
SINGLES

- This Week  
Last Week
- 1 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 2 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 3 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 4 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 5 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 6 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 7 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 8 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 9 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 10 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 11 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 12 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 13 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 14 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 15 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 16 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 17 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 18 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 19 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 20 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 21 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 22 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 23 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 24 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 25 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 26 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 27 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 28 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 29 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 30 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)

## SPAIN

(Courtesy of "El Musical")  
SINGLES

- This Week  
Last Week
- 1 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 2 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 3 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 4 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 5 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 6 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 7 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 8 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 9 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 10 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 11 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 12 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 13 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 14 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 15 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 16 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 17 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 18 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 19 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 20 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 21 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 22 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 23 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 24 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 25 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 26 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 27 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 28 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 29 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 30 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)

## SPAIN

(Courtesy of "El Musical")  
SINGLES

- This Week  
Last Week
- 1 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 2 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 3 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 4 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 5 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 6 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 7 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 8 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 9 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 10 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 11 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 12 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 13 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 14 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 15 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 16 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 17 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 18 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 19 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 20 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 21 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 22 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 23 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 24 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 25 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 26 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 27 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 28 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 29 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)
  - 30 MIGUEL HERNANDEZ - "Juan Manuel" (MCA)

## From The Music Capitals of the World

(Courtesy: Music Works)  
"Deutsche local orig."s

- This Week  
Last Week
- 1 BLOCKBUSTER - "Sweet (Kiss)" (MCA)
  - 2 PART OF THE UNION - "Starline" (MCA)
  - 3 DO YOU WANNA TOUCH ME (ON YEAH) - "Gaby Gaby" (MCA)
  - 4 DANIEL - "Like a Virgin" (MCA)
  - 5 SYLVIA-Town - "Polyester" (MCA)
  - 6 ROLL OVER BEETHOVEN - "Eternity" (MCA)
  - 7 WHEISKY IN THE JAR - "The Love" (MCA)
  - 8 YOU'RE A LADDER - "Ladder" (MCA)
  - 9 LONG HAIRED LOVER FROM LIVERPOOL - "Little Angel" (MCA)
  - 10 PAPER PLANE - "Susan Q" (MCA)
  - 11 SUPERSTITION - "Susan Q" (MCA)
  - 12 BARY I LOVE YOU - "Carle" (MCA)
  - 13 WHISPER WHEEL - "Free (MCA)" (MCA)
  - 14 LOOKING THROUGH THE EYES OF LOVE - "Paradise" (MCA)
  - 15 IF YOU DON'T KNOW ME BY NOW - "Harold Falicki" (MCA)
  - 16 ME AND MRS. JONES - "Carle" (MCA)
  - 17 CRYSTAL - "Crystal" (MCA)
  - 18 TAKE ME HOME COUNTRY - "Road" (MCA)
  - 19 HELLO HURRICANE - "Alcega" (MCA)
  - 20 TAKE ME GIRL - "I'm Ready" (MCA)
  - 21 BIG SPIN - "Jagade Doud" (MCA)
  - 22 HOCUS FOCUS - "Foxy" (MCA)
  - 23 REFLECT - "Rocky" (MCA)
  - 24 ALWAYS ON MY MIND - "Stone" (MCA)
  - 25 PAPA WAS A ROLLIN' - "Stone" (MCA)
  - 26 THE LEAN GENIE - "David Lee" (MCA)
  - 27 DOOR MY EYES - "John Doe" (MCA)
  - 28 HELP ME MAKE IT THROUGH THE NIGHT - "Glady Knight & The Pops" (MCA)
  - 29 BACK PARK INCIDENT - "Wizzard" (MCA)
  - 30 HI HI HIC MOON - "Wizzard" (MCA)
  - 31 FEEL THE NEED IN ME - "Desire" (MCA)
  - 32 STEP INTO A DREAM - "White" (MCA)
  - 33 CRACK HORN - "MCA" (MCA)
  - 34 BEACH BOYS - "MCA" (MCA)
  - 35 I'M JUST A SINGER (IN A ROCK) - "MCA" (MCA)
  - 36 AVILES AND ALLEYS - "MCA" (MCA)
  - 37 IF IT WANTS FOR THE REASON THAT I LOVE YOU - "MCA" (MCA)
  - 38 BIG CITY - "MCA" (MCA)
  - 39 DON'T - "MCA" (MCA)
  - 40 SOLID GOLD EASY ACTION - "T. Rex" (MCA)
  - 41 DESPERATE DAN - "Lustmann" (MCA)
  - 42 STAY WITH ME - "MCA" (MCA)
  - 43 OLDIEY TOWN - "MCA" (MCA)

# A BILLBOARD N.A.B. MINUTE MYSTERY:



## THE CASE OF THE DECEASED DEEJAY

Had it not been for the glaucoma in his mind's eye, Inspector Montaigne's daily cranial injections of Murine would not have brainwashed him into thinking that well-known disc jockey

Larry Lipp's death was due to natural causes. The Inspector reasoned that Mr. Lipp's heart had suddenly and emphatically stopped. The inspector was right. The ice pick protruding from the victim's chest offered mute testimony that the deejay's heart had, indeed, stopped beating.



Inspector Montaigne quickly ruled out any notions the police had of foul play (had it been foul play, according to the Inspector, the room would have been littered with feathers). If anything, the Inspector explained, Larry Lipp's death was accidental. Examining the corpse closely, Inspector Montaigne re-enacted the tragedy. According to the Inspector, Larry Lipp was carrying the ice pick across the room when he tripped and fell on the lethal tool no less than 15 or 16 times.



Suddenly, the silence of the room was broken. "This man is deceased," the coroner croaked. "You mean he's suffering from some unknown, exotic sickness?" Inspector Montaigne asked. "I thought he was dead."



Gravely, the coroner let the Inspector's question pass on unnoticed and attempted to spirit the corpse away.

"Hold it right there," the Inspector demanded, his voice shrouded in a pall of mystery. "I can't," the coroner answered stiffly. "I have my rites."



"You also have *bier* on your breath and I arrest you for the murder of Larry Lipp," the Inspector gasped lastly.

How did Inspector Montaigne know that the coroner was guilty of the deceased deejay's demise?

**DISSOLUTION:** Inspector Montaigne reasoned that the coroner was guilty of killing the late Larry Lipp because murder is a serious undertaking. Not to mention the fact that Inspector Montaigne knew that the dead man, in reality, was the coroner's illegitimate son, thus becoming the funeral director's fatal mistake early in (if you'll pardon the expression) life. The Inspector also learned, by reading Billboard's informative N.A.B. issue, that the one supreme, unpardonable sin frowned upon by the fraternity of the airwaves is allowing a gaping hole of silence to escape over the air. With this in mind, the coroner fiendishly murdered his son and broke the Golden Rule of radio. The one that prohibits *dead heir* of any kind.

**BILLBOARD'S N.A.B. SPECIAL**  
**COMING MARCH 31, 1973**  
**AD DEADLINE MARCH 16, 1973**



# Billboard Radio Active & Rock LP's

FEBRUARY 24, 1973

Number of LP's reviewed this week 78 Last week 90

## Pop Picks

**JOHNNY RIVERS—UNITED ARTISTS UAS 93.** Every once in awhile as artist comes who outlives fans, seems to be able to adapt to the musical climate of his time with no trouble and always comes up with a major record when least expected. Rivers is such an artist. From his earliest hits nearly 10 years ago to his relatively recent successes, this set offers a glimpse of why he has remained a star in the often fickle pop world.

Best cuts: "Memphis," "Secret Agent Men," "Summer Rain" and "Carpel Me."

**Ozaires:** Rivers is coming off a huge hit, "Rockin' Pneumonia" (not included here), and is hot again.

**MOUNTAIN—Best of Mountain, COLUMBIA KC 32079.** Biggest hits from this new deluxe group, highlighted by Leslie West's fine guitar playing, excellent bass work from Fats Papadopolis and top vocals from each. Papadopolis, also responsible for producing Cream, handled the same job expertly on this set. Good collection for fans who want the group's top efforts on one set and those who are just now being introduced to the sound through West, Bruce & Lang, the band that grew out of this one.

Best cuts: "Nemebuck Stepladder," "Mississippi Queen" (their biggest commercial success) and "Tickets for an Imaginary Western."

**Ozaires:** LP opens to 4 color photos of group for good display.

**RANDY EDLEMAN—The Laughing And The Tears, LION LI 1013.** (MON). He has the ability to combine his talent for writing, vocal and musical talents with a very melodic and soothing voice. The effect is sensational. He sounds like a cross between four of the best contemporary artist/arranger singers in the same category. He touches on Randy Newman's style in place, to some of the vocal qualities of Don McLean.

Best cuts: "The Laughing And The Tears," "Last," "End of December."

**Ozaires:** Should be in a complete artist section, a nicely sketched cover one be used for display.

**GATO BARBERI—Last Tango In Paris, UNITED ARTISTS UAS 93.** This is a startling point of all the previous making "Last Tango" the most covered film theme since that other Barbra Streisand "Godfather." Barberi's song combines lush European smoothness of "A Man And A Woman" with his masculine, jazz tenor sax work.

**MAMAS AND PAPAS 20 GOLDEN HITS—Dennit GSX 50145.** Fourth greatest hits set from the group. Best cuts: "California Dreamin'," "Monday, Monday."

**BOBBY GOLDSBORN—Brand New Kind Of Love, United Artists UAS 93.** Title cut is strong breakout shot for an artist who's been around a long while. Entire album impeccably produced.

**RIVER CITY—Anna Olinia, Star 1027.** Interesting rock set, with highlights such as the well arranged "Statue Of Liberty."

**FAMILY—Early Years, United Artists UAS 5557.** Under appreciated English wend-rockers with early album never released in U.S. Best cut: "In My Own Time."

**PAN—1805-96, Columbia KC 32062.** Highly promising debut from super-superstar with Keith "The Punk" Barbari singing leads. Best cuts: "Lady Honey," "Sad Rag Doll."

**BROWNSTONE—Playboy 110.** A Japanese Barbara Lopez powers the group. Best cut: "Easy & Easy."

## Country Picks

**BARBARA FAIRCHILD—A Sweeter Love, Columbia KC 31720.** A remarkable one for many reasons. First, there is not a weak cut on it. Secondly, Miss Fairchild shows her incredible versatility, covering a wide range of styles. Her version of "Honey," along with some others, should bring a lot of pop fans over. Producer Jerry Cutcliffe deserves accolades.

Best cuts: At the risk of being redundant, all cuts are exceptional.

**PORTER WAGONER & DOLLY PARTON—We Found It, RCA LSP-6841.** It's all original material, written individually and collectively by the pair, and they manage

to mix love and happiness into a perfect blend. Best of all material to date, and they say a great deal.

Best cuts: "I've Been Around (Just As Long As You Have)," "I Am Always With You," "Sweetest Angel."

**SAMMI SMITH—The Sound Of It, MCA M-311021.** Sammi's "Help Me Make It Through the Night" was no flake. She's a great singer, and Jim Malloy brings out the best in her. Now she has a group of single potentials, in addition to the title song. Her revival of "Have I Strayed Away Too Long," is outstanding.

**Ozaires:** Brothers and sis for label's promotional muscle.

**MICKY NEWBURY—Heaven Help The Child, ELEKTRA 75095.** This is the debut of the post-singer who was long sought after by the label after his contract with Mercury expired. The tenderness of his voice is equalled by the sensitivity of his songs. There is a large of his country background in the arrangements which brings the country home to the city. When he tries he sounds like Bob Dylan.

Best cuts: "Heaven Help The Child," "Sunshine" (he's a nice kid), "San Francisco Mable Joy."

**Ozaires:** Elektra will be promoting him heavily as one of its new finds.

**MANDEL—Composite Truth, POLYDOR PD 5043.** One of the top progressive soul-rock bands based on their earlier successful style with more of the same tightly arranged material.

Best cuts: "Fretwork," "Poh Street Carnival."

**NANCY WILSON—I Know I Love Him, CAPITOL ST 11131.** The Fancy Miss Nancy is the perfect person to bridge the gap between pop and soul. She has always been a major force in pop singing, and although she has been out of the limelight for the past several years, her recordings are important in terms of skill, interpretation and class. Her gift on this LP is a melowish mood, orchestrated beautifully by Don Sebesky to keep her soulfully smooth voice lush settings.

## also recommended

**MURRAY HEAD—Miguel Lind, Columbia KC 31947.** English singer/actor/writer ("Dad's Army," "Sundays, Boudy Sunday") in a high level "Pop, Popper" concept package.

**LAURIE KAY COHEN—Under the Skunk, Playboy 111.** Wisconsin's popstrock from a racy voice with potential to help catch to trend of writer-singer emmes. Best cuts: "Boogie," "No 2 Lub."

**COLE PORTER—Cole, Columbia 31456.** Never released cuts of the composer playing and singing one of his own songs.

**HENRY MARSHALL—Mancini Sings Songs, RCA APO 1013.** Quadronomic revisiting of the "Sound By Sound" composer with top studio players.

**MARTINE MARSHALL—Columbia 314785.** Wilder singer with Joan Baez sound cut in Nashville by Marky Portman. Best cuts: "Hardest Game Of All," "Queen Of The Murremuds."

**THE WORLD OF CHARLIE BYRD—Columbia KC 31967.** Full value respected experience of guitarist's ability to play the pop world. Best cuts: "Bridge Over Troubled Water," "Yesterday," "The Shadow Of Your Smile."

to mix love and happiness into a perfect blend. Best of all material to date, and they say a great deal.

Best cuts: "I've Been Around (Just As Long As You Have)," "I Am Always With You," "Sweetest Angel."

**SAMMI SMITH—The Sound Of It, MCA M-311021.** Sammi's "Help Me Make It Through the Night" was no flake. She's a great singer, and Jim Malloy brings out the best in her. Now she has a group of single potentials, in addition to the title song. Her revival of "Have I Strayed Away Too Long," is outstanding.

**Ozaires:** Brothers and sis for label's promotional muscle.

**MICKY NEWBURY—Heaven Help The Child, ELEKTRA 75095.** This is the debut of the post-singer who was long sought after by the label after his contract with Mercury expired. The tenderness of his voice is equalled by the sensitivity of his songs. There is a large of his country background in the arrangements which brings the country home to the city. When he tries he sounds like Bob Dylan.

Best cuts: "Heaven Help The Child," "Sunshine" (he's a nice kid), "San Francisco Mable Joy."

**Ozaires:** Elektra will be promoting him heavily as one of its new finds.

**MANDEL—Composite Truth, POLYDOR PD 5043.** One of the top progressive soul-rock bands based on their earlier successful style with more of the same tightly arranged material.

Best cuts: "Fretwork," "Poh Street Carnival."

**NANCY WILSON—I Know I Love Him, CAPITOL ST 11131.** The Fancy Miss Nancy is the perfect person to bridge the gap between pop and soul. She has always been a major force in pop singing, and although she has been out of the limelight for the past several years, her recordings are important in terms of skill, interpretation and class. Her gift on this LP is a melowish mood, orchestrated beautifully by Don Sebesky to keep her soulfully smooth voice lush settings.

**Ozaires:** Brothers and sis for label's promotional muscle.

**MICKY NEWBURY—Heaven Help The Child, ELEKTRA 75095.** This is the debut of the post-singer who was long sought after by the label after his contract with Mercury expired. The tenderness of his voice is equalled by the sensitivity of his songs. There is a large of his country background in the arrangements which brings the country home to the city. When he tries he sounds like Bob Dylan.

Best cuts: "Heaven Help The Child," "Sunshine" (he's a nice kid), "San Francisco Mable Joy."

**Ozaires:** Elektra will be promoting him heavily as one of its new finds.

**MANDEL—Composite Truth, POLYDOR PD 5043.** One of the top progressive soul-rock bands based on their earlier successful style with more of the same tightly arranged material.

Best cuts: "Fretwork," "Poh Street Carnival."

Best cuts: "Morning In Your Eyes," "As We Loving Touch," "The Laughing And The Tears."

**Ozaires:** She has less in both pop and jazz fields.

**JOE SIMON—The Power Of Love, SPINNING 1054 (Polygram).** One of the nation's top soul stars who has also become a familiar name on the pop charts. Simon is still mad of a week with heavily soul flavored cuts, but he has demonstrated the ability to reach a wide audience. In addition to his usual live vocal efforts, the production and arrangements on this set are also excellent. Top notes overall effort.

Best cuts: "Step By Step," "Drowning In The Sea Of Love," "Power Of Love" and "Witnesses" "Help Me Make It Through the Night."

**TONY MARTIN—The Life Guard, POPPY LAD 6 (J&M).** Probably the latest LP he has produced, offering a skillful mix of country and rock with live, emotive instrumental backing. The artist has always been "on the verge," but this may be the set to break him. He seems to be more comfortable without having sacrificed any quality and his country-rock mix is not simply a gimmick. Rather, it is an asset to his style and should gain him some FM airplay.

Best cuts: "Don't Let The Sunshine Fool You," "Hank Williams' "Honey Tunes" and "Lately."

**MAXINE—Mindful, CAPRICORN CP 0110 (Warner Bros.).** The emerging soul genre gets a strong new presence with vocalist's second LP of Steve Wonder. L.A. group writes much of its own material.

Best cut: Curtis Mayfield's "Catch Your Mind."

**JOHN WATKINS—My Love Her, RCA LSP4328.** This LP could be one of the sleepers of the year, featuring the familiar star narrating a series of stories ranging from the scenery of the nation is a song growing up to the general good feeling about living in America. Watkins is an effective speaker on record and is ably backed by Les Taylor's orchestra and Jack Webster's choral arrangements. LP should receive a lot of airplay in many markets.

Best cuts: "My Love Her," "An American Boy Grows Up" and "Taps."

**Ozaires:** Set offers to effective display featuring lyrics. And every singer will receive one of these disks.

**DOC SEVERINSEN—Tranquats And Crumpled And Things, ABC, 7.771/2-1962.** A big band work in a release. Best cuts: "Gang Out Of My Head," "In A Little Spanish Town."

**SAM SICHOFF—Paramount PAS 6642 (Gems).** Contemporary vocal sounds with good multiple tracking effects. Best cuts: "Too Many Mondays."

**DAVID WAGNER—Dad Cool, Amaret AST 5013 (Monogram).** Former lead singer of this group performs in a pure rock fashion. Best cuts: "Mojave Blue," "If It Feels Good Do It."

**THE HISTORY OF MCM MOVIE MUSIC, VOLUME 1—MCM SE-15 ST.** An important collection of major works by the studio's orchestra. Best cuts: "Tara's Theme," "Gipsy," "Slaughter On Tenth Ave.," "American In Paris."

**RABBITA—Hi! See It Now, Telstar/Orca D-1036.** Vocalist Dennis works in the soft pop and pop/psychic mixes equally well. Good backing from big voices and tight rhythms. Best cuts: "Something Warm," "David's Dream."

Best cuts: "Hi! May," "Tony."

**Ozaires:** A lot of pop potential in this one.

**TOMMY COLLINS—Callin', Starday SLP 474 499.** Two cuts alone make this album worth the price. The "Cigarette Milner" and "Oval You Ask Me," both self-willed, are clever pieces of songwriting, and should get a laugh on the air as well as get the sales. The rest is a mix of singing and instrumentation, and it's not bad.

Best cuts: See above.

**LIZ ANDERSON—Time To Love Again (2:10); producer: Glenn Suttner; writer: H. Cornelius; Ozaires (BM). Epic S-10952.**

**BOBBY ADAMS—Forgotten Footprints (2:40); producer: Joe Melton; writer: Jerry Melton; Return Music (BM). Atlantic 45 7942**

**MARTY ROBBINS—Walking Piece Of Heaven (2:02); producer: Marty Robbins; writer: Marty Robbins; Marposa (BM). MCA 40012.**

**JERIS ROSS—Two Below In Tempo (2:40); producer: Scotty Moore; writer: Phyllis Fogarty; Empire/Window (BM). Candy C-1038.**

**MERLE RICHMOND—My Side Of It (2:36); producer: Gary Paxton; writer: Merle Rigney; Boogie King (BM). Starday 45-564.**

**ETHEL ENNIS—10 Sides Of, BASF BR251-2.** Fine effort from one of the better song writers on the scene today who has collaborated with songwriter Gladys Shelly in producing one of her better works. Ms. Ennis has not been heard from

recently, but this set shows she still runs of her touch. Equally at home with ballads or up tempo material.

Best cuts: "Believe In Love," "Over The Phone I Got The Message" and "He Will Call Again."

**ELINE BLAKE—Blues and Ragtime Volume 1, BIGHORNY BLP 111.** Blues, composer of "I'm Just Wild About Harry" and "Memories of You" celebrated his 50th birthday recently and is still playing and working. The cuts here are taken from piano rolls, excellently remastered, and date from "Charleston Rag" composed in 1893 and recorded by Blake in 1917.

Best cuts: "Crazy Blues," "Swing Guitars Of 1919."

**Dealer:** Authentic playing, nostalgia marketing. (The new Vol. 2.)

(Continued on page 49)

## Jazz Picks

**DONALD BYRD—Black Byrd, BLUE NOTE 0598 (J&M).** Trumpeter has surprised himself with groundswelling success, came down, an easy to listen to electric piano and an array of tunes which are melodically flowing and perfect for grooving at home or enjoying via radio transmission. Byrd is in a cozy related state and the utilization of wah wah guitar effects coupled with a soaring flute and strong airy sax base give this production a broad richness.

Best cuts: "Flight Time," "Black Byrd," "Mr. Thomas."

**Dealers:** Byrd is a major jazz name when in 1970 cover photo is eye catching the liner notes are stellar.

**GARY GREEN—Live At The Lighthouse, BLUE NOTE 0598 (J&M). Uniform, New**



# Swedish Engineer Claims Changing Hearing Quality

by SAM SUTHERLAND

NEW YORK — Curt Knoppel, a Swedish conceptual engineer, claims he can improve the quality of both recorded and live sound by changing the quality of hearing. Knoppel's APHEX exciter circuit has been designed to reduce and increase the "presence" of amplified sound by directly affecting the listener's audio perception to restore subtleties lost in recording.

The APHEX concept lies in the nature of hearing; those receptors called Auditory Perception Heterodyne Exciters, which, Knoppel stated, sum up the operation of this device, developed through nearly five years of research.

According to the developer, the heterodyne effect is a natural aspect of audio perception which permits the human brain to mix and decode sound. Knoppel's device generates a special signal, cor-

responding to the amplified sound itself, which stimulates the brain, heightening this effect. The program material itself is unchanged, but, Knoppel asserts, the listener perceives the sound with greater clarity.

Knoppel stated that this effect was initially discovered by accident when a standard electronic amplifier, built by an amateur audiophile, was improperly wired. In the years since, Knoppel has been researching that effect to determine how it operates and how the effect might be applied to various areas of sound amplification.

According to Knoppel and his associates, should the APHEX concept gain acceptance from the recording industry, his company, APHEX Labs, Ltd., is prepared to provide the APHEX effect as a service to recording operations.

mixing the special encoded signal onto the final master of recorded product. The exciter effect would then be preserved on the record itself.

Knoppel noted that the APHEX treatment would result not only in clearer, more realistic recordings but would increase the practical life of recordings, since miscellaneous scratches, dust and other forms of surface noise which appear during use, would be less noticeable, since they are not APHEXed themselves. Cassettes and cartridges would also benefit, Knoppel said, since tape noise would be less apparent after incorporation of the effect.

## No Marketing Plans

No plans are being made for marketing the circuit itself as a consumer electronics device, since Knoppel believes the device would not be effectively used by consumers. The circuit is operated by a simple gain, or volume, knob, but the degree of effect will be carefully set, and is generally aimed from selection to selection.

Knoppel is unveiling the APHEX circuit via a special open house at APHEX Labs' new headquarters at 100 St. Nicholas Ave., New York. A special processing room, equipped to APHEX two-channel or four-channel master tapes, will be open to members of the recording industry, who will be invited to bring their own records and tapes to them to test Knoppel's invention.

The open house began Thursday (15) and will continue until March 15, with the initial schedule set for 7:00 to 8:00 midnight.

Knoppel noted that the effect itself, since it is not used on the music, will initially appear subtle, but he is confident that *sax* men and engineers will appreciate its effect quickly.

The initial processing room will be located in the Penthouse, while the remote and mastering facilities will be installed on the 12th floor.

# Executive Turntable

• Continued from page 4

for Capitol. . . **Burt Stein** appointed Midwest regional promotion director, Elektra Records. He was previously Elektra's local promotion man working out of the WEA Des Plaines, Ill. Stein replaces **Ralph Ehler**, recently named director of artist relations for the label. . . **Bruce Shindler** named to the promotion staff of the Buddah Group, handling New York promotion. He previously was connected with Associated Distributors, Phoenix and Elektra Records, New York. **Bruce Bird** will also handle Buddah Group promotion in Cincinnati, Cleveland and Pittsburgh.

RCA Records has appointed **Jonathan R. Walton**, formerly with Bred Abbott and Morgan, as consul. . . **Mike Jeffries**, former disk jockey with WBAB, Long Island, joins Vitrix Productions, New York as executive assistant to Steve Metz. . . **John M. Brnjas** joins Polygram Corp. as analyst/programmer. He was formerly with the IBM Corp. Dan Zilbershaft, previously with Lancaster Colony Inc., joins the company as programmer. . . **Cyndi Gillespie**, formerly with the ABC/Dunhill publicity department, joins Harmony Media Service as an account executive handling Slade.

. . . **Linds Rosen**, who was with Grossman/Glotzer Management, has joined Elektra's East Coast office. **Charles Barrett**, former Billboard staffman, more recently with Totem Pole Productions, joins the West Coast Elektra Record publicity department.

**Martin Hoffman** Associates retained by BASF Records for Publicity and public relations. **Herb Friedman** named vice president, administration, Ivy Bill Packaging, New York.

\*\*\*

**Terry Cox** has been named as WEA Distributing regional sales manager for Cincinnati. He joined the company in 1970 after seven years with Main Line Records. . . **Arlanda Frazier** has been named national promotion chief of MGM's Pride Records, leaving her post as Sussex Records West Coast promoter. . . **Everett Smith** is WEA Distributing's new Washington/Baltimore regional sales manager. He has spent 15 years in record sales and promotion. . . **Walter Wanger** has joined Chrysalis Records in London as talent scout, departing Warner Bros. merchandising dept.

\*\*\*

**Promo Records**, Paterson, N.J., has appointed **Ennio Corsetti**, vice president, sales and operation. Corsetti was a branch manager of the Handelman Corp. He was also general manager of D&H of Harrisburg, Pa.

\*\*\*

**Ross D. Siragusa**, Jr. succeeds his father and Admiral Corp. founder as chief executive officer. . . **Alfred di Scipio** succeeds **George H. Fezell** as president Magnavox Consumer Electronics Group. . . Recent appointments Consumer Products Div. Motorola include: **Mervyn Armstrong** as manager of product development engineering, **William H. Slavik** and **Richard J. Hofmeister** as assistants to **Armstrong**; **Dale E. Flaherty** as manager engineering, visual display products. . . **Keyah Mokhtarian** appointed technical director International Tape Association. . . **Robert S. Bowen** named vice president marketing, Zenith Radio Corp. and **Leonard Dietch** vice president TV engineering.

\*\*\*

# ABC Revives BluesWay

• Continued from page 6

the 60s, and is listed as never having been issued before. His slurred, staccato style is showcased on such tracks as "Woman's Got A Problem" and "I Don't Know."

Ray Brown's "Hard Times" material has never been released before and his crying blues style covers 11 of his own works recorded in 1957-58.

**Andrew Odom's** "Farther On Down The Line" was recorded in Los Angeles in 1969 with a quartet featuring **Earl Hooker**, **Jimmy Bond** and **Panama Francis**.

The late **Dion Spivey's** "Heart Loaded With Trouble" comes from two previous LP's done in 1966 with the **Muddy Waters** band, including the leader on slide guitar, "Doctor Blues" and "Down To Earth" are examples of his Chicago piano and gutsy vocal styles.

**Mel Brown's** "Eighteen Pounds Of Unclean Chaffins" And Other Blues Blues" (Specs) covers the 1966-67 periods of his recording activity. Brown's guitar drives mightily through such tunes as the title one and "Chunk A Funk."

The Joe Turner tracks, on "Roll 'Em," originally released on one other LP, are gutbucket riffs and include such chestnuts as "Well Oh

Well," "Roll 'Em Pete" and "Easy Red."

The Sonny and Brownie tapes are from 1969 and feature a small number of songs. The latter, "I Couldn't Believe My Eyes" includes "Brownie's New Blues," "Poor Man Blues" and "My Baby's So Fine."

Artists not included with solo

Label, but represented on the two samplers include: **Charles Brown**, **Eddie (Cleanhead) Vinson**, **Clifford**, **Condie Johnson** (Big Moose), **Walker**, **George (Harmonica) Smith** and **Archibie Shephard**.

**ELIOT TIGGEL**

# FETE SET FOR RUTH BOWEN

NEW YORK—Arretha Franklin, Sammy Davis Jr. and Ray Charles are sponsoring a testimonial dinner for Queen Book Agency's executive Ruth Bowen at the new Hilton, March 14. All proceeds from the event, "A Toast to Our Lady," will be donated to the Foundation for Research and Education in Sickle Cell Disease and to the MS Black America Scholarship Fund.

# A&L Shop's Razed by Fire

PHILADELPHIA — An estimated \$100,000 worth of records and tape software and equipment went up in flames Feb. 7, when a new shop in the South Rock

chain of audio retail shops, owned and operated by A&L Distributors, was razed by fire, along with 11 other shops in the new English Village Mall, at Route 309 in Hershman, Pa.

The fire, believed to have started in a store adjacent to Sound Truck, claimed the life of Mrs. Dorothy Sigmund, who was trapped in the rear of her Sig-Lal shop. Al Melnick, head of A&L Distributors, and Sound Truck Shops, cited the fire as a bad setback for their March 3, by producer/director Marty Pasetta. All three were finalists in various Grammy Award categories.

# Pride, Davis & McLean On Grammy TV Mar. 3

NASHVILLE — Don McLean, Charley Pride and Mac Davis have been added to the list of performers at the 13th Annual Grammy Awards Presentation at the Tennessee Theater here March 3, by producer/director Marty Pasetta. All three were finalists in various Grammy Award categories.

# BEST SELLING Jazz LP's

This Week  
Title—Artist, Label & Number (Distributing Label)

1. **STRANGE TRIP**  
Louis Armstrong, RCA 1614
2. **LIVE AT THE EAST**  
Pharoah Sanders, Impulse 9277 (ABC)
3. **ON THE CORNER**  
Miles Davis, Columbia KC 3196
4. **PRELUDE/DEPARTO**  
Lester Bowie, CXT 101
5. **ALL THE KING'S HORNS**  
George Washington, J. & S. 92-57 (CTI)
6. **CHERRY**  
Stanley Turrentine with Milt Jackson, CXT 1012
7. **TALK TO THE PEOPLE**  
Don McLean, Warner Bros. 9251
8. **THE BILLIE HOLIDAY STORY**  
Billie Holiday, RCA 1247 (MCA)
9. **MORNING STAR**  
Robert Lundy, RCA 1247 (MCA)
10. **HUSH 'N' THUNDER**  
Lud Lull, Atlantic 9252 (Atlantic)
11. **His GREATEST YEARS, VOL. 2**  
Louis Armstrong, Impulse 9277 (ABC)
12. **LORD OF LORDS**  
Alice Coltrane, Impulse 9277 (ABC)
13. **STICK IT**  
Lud Lull, RCA 1247 (MCA)
14. **SKY DIVE**  
Lester Bowie, CXT 1012
15. **HAPPY PEOPLE**  
Carmichael Brothers, Capitol 9211 (21)
16. **NEWPORT IN NEW ORLEANS: THE JAM SESSIONS, VOL. 1 & 2**  
Various Artists, Columbia 9253 (Atlantic)
17. **QUARTZ OF JAZZ**  
Various Artists, Impulse 9277 (ABC)
18. **ALONE AGAIN (Naturally)**  
Lester Bowie, RCA 1247 (MCA)
19. **THE EVOLUTION OF JAZZ**  
Herbie Mann, Mercury 9210
20. **ELLA LOVES COLE**  
Ella Fitzgerald, Capitol 9211 (21)
21. **SOUL SESSIONS, VOL. 6**  
Various Artists, Columbia 9253 (Atlantic)
22. **LIVE AT FUNKY FRANKS**  
Cajun Tapes, Fantasy 9299 (Fantasy)
23. **THE HUB OF HUSBAND**  
Lester Bowie, CXT 1012
24. **EXTENSIONS**  
Cajun Tapes, Fantasy 9299 (Fantasy)
25. **THE JAM SESSIONS, VOL. 3 & 4**  
Various Artists, Columbia 9253 (Atlantic)

Billboard SPECIAL SURVEY for Week Ending 2/24/73

# Letters To The Editor

• Continued from page 6

feel, at this time, the only ideal system that can be used by radio stations for broadcasting 4-channel FM stereo is the Columbia SQ system. No special equipment, except an encoder is required. Stations do not have to change their transmitting facilities. FCC approval is not required.

If the CD-4 system was used for FM 4-channel broadcasting, there would be great disadvantages when a station would transmit a CD-4 4-channel signal, they would have 40% signal to noise drop. This in turn would reduce, by 50 percent the effective range of coverage by the FM station.

We at Lafayette believe that the most practical way, at the present time, for reproducing 4-channel sound on a phonograph, over the air via 4-channel transmissions, is to use the SQ system.

Mort Clegburner  
Merchandise Manager  
Lafayette Radio  
Electronics Corp.  
Syracuse, N.Y.

# Jazz Labels

• Continued from page 3

far as I'm concerned the future for this kind of jazz recording couldn't be in better shape. There is originally in the contemporary musicians and also everybody wants to get into the historical thing."



# Billboard Radio Action & Pick LP's

Number of LP's reviewed this week 78 Last week 90

• [Continued from page 47](#)

**RAMSEY LEWIS**—Funky Sensibility, Columbia KC32030. Impressively wide range of electric and concert keyboard stylings from jazz pop giant. Best cuts: "Where Is the Love?", "Kalamaya Wizards."  
**COMPOST**—Life Is Round, Columbia KC 32031. Free form jazz that's lush and melodic. Best cut: "Serenity Prayer."  
**HUBERT LANS**—Mourning Sea, GfS 5-1032. Flabiat takes a loquacious, ebulliently delicate tone. Overall feeling is laid back.

## SOUL PICKS

**SAM RUSSELL**—What's Usset! Ain't Natural, PLAYBOY 108. Respected writer-producer (Jackie DeLoane's "Put A Little Love In Your Heart") has done well with two Playboy solo singles, "Play It By Ear" and "Fusion & Fugles." They're on his solo debut album along with other strong single fodder.

**SOUND EXPERIENCE**—Soul Experience Live At Glen Mills Reform School For Boys, GSF 5-1012. Good soul sound. Best cuts: "Everything Is Beautiful," "It's A Funk Thing."  
**COLDWATER STONE**—Delmont Me, GSF 5-1010. Best cuts include "You're The One," "End Of The World" and "Diddy We Diddy."

**ALBUM PICKS**...Best of the releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

## also recommended

**EARL HINES**—Hines Does Hoagy, Audiotape AP 113. Soft, solo work. Best cuts: "Star dust," "Gone With My Mind."  
**BILLIE HOLIDAY**—The Original Recordings, Columbia 32060. Cross section of famous songs, from 1935 through 1958. Best cuts: "My Men," "Gloomy Sunday," "God Bless The Child." (Some songs also available on other labels.)

**DUKE ELLINGTON**—Duke Ellington Volume III, Everest FS-266. Duocal material from 1937 and 1940. Best cuts: "Caravan," "Sophisticated Lady," "Rockin' in Rhythm."  
**SCOTT JOPLIN**—Ragtime Volume 3, Biograph BLP 10100. Piano roll recordings from Joplin, promising a ragtime revival. Best cuts: "Silver Sweet" (newly discovered), "Maple Leaf Rag."

Best cuts: "Cross Roads," "The Eagle" and "Yesterday's Sorrow."  
**DAVID RUFFIN**—MOTOWN 1M 7621. The Temptation's former lead singer continues to prove himself a solo success with this versatile set of tunes ranging from straight soul to rock and ballad material. Ruffin proves himself particularly success-

ful with the soulful material, however, and is aided by the strong production of Bobby Martin who also penned many of the tunes.  
 Best cuts: "The Rows! Nod," "Luther Ingram's 'I Love You' Is Wrong (I Don't Wanna Be Right)" and "A Little More Tender."  
 Deelers: Ruffin tows frequently and has received many compliments in the press lately from Rod Stewart, who covers some of his songs.

## also recommended

**SHARON CASH**—Playboy 114. Her vintage vocal debut from 23 years ago better in the Aetna mode. Best cuts: "Sweet Love," "Dead Blue," "Always In Love With You."  
**SIN JOE QUARTERMAN & FREE SOUL**—GSF 1009. Finger tapping tempo blending good soul with funky instrumental beats. Best cuts: "Give Me Back My Free- dom," "I Go Go! So Much Trouble In My Mind."

**OTIS CLAY**—Trying To Live My Life Without You, Hi 20715 (London). Vocalist is true in the soul. Best cuts: "Holding On To A Dying Love," "Too Many Hearts," "Precious, Precious."

**Also Recommended**...Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

## Bubbling Under The Top LP's

# Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play

all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

**BALTIMORE**—WKTF-FM, Pete Larkin  
**DAYTON**—WVUD-FM, Jeff Silberman  
**CLEVELAND**—WNMS-FM, Lynn Goldberg  
**DALLAS**—KAFM-FM, Jack Robertson

**FORT LAUDERDALE**—WSHE-FM, Gary Grang-  
**HARTFORD**—WHCF-FM, Paul Payton  
**MEMPHIS**—WMC-FM, Ron Michaels

**WARREN, PA.**—WRRN-FM, Scott Sayler  
**PHILADELPHIA**—WMMR-FM, Carol Miller;  
**WODAS-FM**, Harvey Hall  
**PORTLAND**—KINK-FM, Bruce Funkhouser

**SAN JOSE**—KSJO-FM, Doug Dreesse  
**TORONTO**—CHUM-FM, Benji Karch  
**TUCSON**—KWFM-FM, Allan Browning  
**UTICA, N.Y.**—WOUR-FM, Mark Sand

## hot chart action

**MOSE ALLISON**—"Seven's Son," Prestige: KWFM-FM  
**DAVID ANBAR**—"Subway Nights," RCA: KAFM-FM, WMC-FM  
**HOYT AXTON**—"Less Than A Song," A&M: KINK-FM, KAFM-FM, WVUD-FM  
**OTIS CLAY**—"Tryin' To Live My Life Without You," Hi: WHCF-FM  
**AMAZING BLONDEL**—"England," Island: WMMR-FM  
**BLOODSTONE**—"Natural High," London: WDAS-FM  
**STELLARD BLUES**—"Soundtrack," Warner Bros.: KZAP-FM  
**COLIN BLUNSTONE**—"Liesman," Epic: WKTF-FM  
**TONI BROWN & TERRY GARTHWAITE**—"Cross Country," Capitol: KAFM-FM  
**RAY CHARLES**—"Gemin' Line In Concert," ABC: WVUD-FM  
**SOUL CHILDREN**—"I Ain't Gonna What You Do," Star (Single): WDAS-FM  
**OTIS CLAY**—"Tryin' To Live My Life Without You," Hi: WHCF-FM  
**JOE COCKER**—"Pardon Me Sir," A&M (Single): WDAS-FM  
**JOJO KATLEY**—"Love Stories," Elektra: WVUD-FM, WKTF-FM, WVUD-FM  
**JOE COCKER**—"Love Stories," Elektra: WVUD-FM, WKTF-FM, WVUD-FM  
**JIM CROCE**—"Life and Times," Debut: WVUD-FM, KINK-FM, WKTF-FM  
**JOHN OERZ & THE DYNAMITES**—"Live in Concert," RS: WSHE-FM, WKTF-FM  
**OSION & THE BELMONTES**—"Reason," Warner Bros.: WRRN-FM, WVUD-FM, WHCF-FM  
**RANDY EDELMAN**—"Laughter & Tears," Inc: WMMR-FM  
**SMALL FACES**—"Ogdun's Not Fluke," A&M: WMC-FM, WKTF-FM  
**FAMILY**—"Waynes," United Artists: WMMR-FM  
**POOLS**—"Moving Waves," Sire: WVUD-FM, WKTF-FM  
**FREE**—"Heartbeats," Island: WMMR-FM, KSJO-FM  
**TREI FURE**—"Tent Fure," Inc: WMMR-FM  
**JOHN GATELY**—"Soul Blues," Inc: WMMR-FM  
**STEVE GOODMAN**—"Somebody Else's Troubles," Buddah: KWFM-FM, KINK-FM, WKTF-FM, CHUM-FM

**LITTLE FEAT**—"Duke Chicken," Warner Bros.: KWFM-FM, WMMR-FM, WRRN-FM, KINK-FM, WMMR-FM, WHCF-FM, WVUD-FM  
**BABARNA KEITH**—"Barbara Keith," Warner Bros.: KZAP-FM  
**B.B. KING**—"The Best of B.B. King," ABC: WKTF-FM  
**KINGS**—"Don't Kiss A Kid," Reprise: KWFM-FM, WVUD-FM, KINK-FM, CHUM-FM  
**HUBERT LANS**—"Mourning Sea," GfS: WMMR-FM, WKTF-FM  
**CHARLES LLOYD**—"Waves," A&M: WKTF-FM  
**MAHARISHI ORCHESTRA**—"Birds of Fire," Columbia: KWFM-FM, WVUD-FM, KINK-FM  
**JOHN MARTIN**—"Solid Air," Island: WVUD-FM  
**KAZAM**—"Mindful," Warner Bros.: WVUD-FM  
**JOHN MATTAL**—"Down the Line," London: WVUD-FM  
**ELLER MCLENNAN**—"We the People," Polygram: KAFM-FM, KZAP-FM, WOUR-FM  
**MOUNTAIN**—"The Best of Mountain," Columbia: WKTF-FM  
**THE MOVIE**—"Split Ends," United Artists: KWFM-FM, WMMR-FM, WRRN-FM, WKTF-FM  
**NICKY NEWBURY**—"Heaven Help The Child," Elektra: KINK-FM, WMMR-FM, KZAP-FM

**JERRY JEFF WALKER**—"Jerry Jeff Walker," Decca: WMMR-FM, WKTF-FM, WSHE-FM, KINK-FM, WMMR-FM, CHUM-FM, WHCF-FM  
**LARRY NORMAN**—"Only Visiting This Planet," Verve: WVUD-FM  
**PAN, PAN**—"Columbia: KZAP-FM  
**WIMMY PICKETT**—"Greatest Hits," Atlantic: WKTF-FM  
**DAVE PIRE**—"Toi Toi Toi," A&M: WMMR-FM  
**ROGER POWELL**—"Carnie Funnies," Atlantic: WKTF-FM  
**DUKE SMOKE AND RAIN**—"Atlantic: WKTF-FM  
**PETE SEEGER**—"The World of...," Columbia: WVUD-FM  
**ROB SEEGER**—"Back to 77," Polygram: WSHE-FM, WKTF-FM  
**BEN SEEGER**—"The Life I Live," Blue Thumb: KAFM-FM  
**MICHAEL STANLEY**—"Resonated Beliefs," Tumbleweed: WMMR-FM  
**STATUS QUO**—"Pony Drive," A&M: WRRN-FM, WMMR-FM, WKTF-FM  
**ROLLING STONES**—"More Hot Rocks," London: WMMR-FM  
**TEMPERATIONS**—"Mestepicure," Motown (Single): WDAS-FM  
**SUNNY TERRY & BROWNIE SMOLKE**—"Sonny & Brownie," A&M: WRRN-FM, KAFM-FM, WKTF-FM, KSJO-FM  
**PRETTY THINGS**—"Freeway Madonnas," Warner Bros.: WRRN-FM, WMMR-FM  
**TRAFIC**—"Shouted At The Factory Factory," Island: KSJO-FM, WSHE-FM, WKTF-FM  
**MARY TRAVERS**—"All My Choices," Warner Bros.: KWFM-FM, KINK-FM, KAFM-FM, CHUM-FM  
**THE WALKERS**—"Catch A Fire," Island: WMMR-FM  
**STEELER'S WHEEL**—"Steeler's Wheel," A&M: WVUD-FM  
**PAUL WILLIAMS & FRIENDS**—"The Memory of Robert Johnson," KZAP-FM  
**TONY VAN ZANT**—"Late Great," Poppy: WHCF-FM

**The Jackson Five's new  
single is called**

**"Hallelujah Day."**

**It's a joyful, jubilant  
homecoming tribute.**

**Because**

**"Hallelujah Day"  
is now.**

**Listen. And clap  
your hands.**

**Motown Single #M1224**

**Produced by Freddie Perrin & Fonce Mizell**



©1973 Motown Record Corporation

# Billboard Radio Action & Pick Singles

FEBRUARY 24, 1973

Number of singles reviewed this week 78 Last week 121

## Breaking Disks

There are two national breakouts this week: "Sing" by the Carpenters on A&M and "Masterpiece" by the Temptations on Gordy. They are totally different in content and tone.

"Sing," the smooth children's song from "Sesame Street" was our pick last week and it appears on the Hot 100 in 61st place with a star. Future debuts on our easy listening chart at 37. Initial airport listing at: WFOG-AM Atlanta, KFRC.

## Hot Chart Action

Jermine Jackson's "Daddy's Home" solo on Motown, moves into the 12th spot

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted

for the titles published this week. Songs not listed have received a three star rating. Review Editor—Eliot Tiegel.

## POP PICKS

**GILBERT OSullivan—Out Of The Question (2-57);** producer: Gordon Mills; writer: Gilbert Osullivan; MAM, ASCAP. This tune is called from his "Back To Front" LP and is basically a mix of his two previous hits, "Ain't No Goin' Back" and "Gee." His multi-tracked voice effect rises evenly throughout, aided by Johnny Spinell's sparse instrumental for keyboard and supporting strings. **Pop** no flip available. MAM 3028 (London).

**DONNY OSMOND—The Twelfth Of Never (2-49);** producer: Mike Curb. One Curb; writer: Paul Francis Webster, Jerry Longstreng, Empress, ASCAP. Donny gives a full, alive interpretation to this beautiful evocative tune. His voice is getting deeper each time and is nice contrast between his vocal quality and Curb's mid-range string sound. **Pop** 1. Life Is Just What You Make It (3-65); producer: Aza Gornow; writer: Mervyn Gomel; Aza Gornow; KGLP, ASCAP, KOLB 14563 (MG).

**STAPLE SINGERS—On La De Da; producer:** Al Bell; writer: Philip Michael; Muscle Shoals Sound. **Pop** 1. This strong catchy tune is taken from the WattStat album recorded last August in the Los Angeles Coliseum. Featuring Mavis uphol.

**BULLDOG—Are You Really Happy Together (3-15);** producer: Gene Cornish, Duo Gasei; writers: Hoche, Tru, Thangies; Outfarm, ASCAP, MCA 40014.

**MARK JAMES—Thy's In Memphis (3-40);** producers: Steve Tyrell, Mark James; writer: Mark James; Screen Gems, Columbia, Sweet Guy, BMI, Bell 45,323.

**WIC DANONE—This Time (2-27);** producers: Tony Scott, John O'Andrea; writer: Chops Morn, Tree, BMI, MGM 14458.

**LUCAS SIDERAS—One Day (3-37);** producer: Lucas Sideras; writers: A. Gouyours, C. Ferris; Polygram 15051.

## SOUL PICKS

**THE IMPRESSIONS—Preacher Man (3-10);** producer: Richard Tafo, writer: Richard Tafo, Curtin, BMI. The arrangement may remind one of "Preacher's Tale," but the story is about a man of good will spreading hope for social justice. Theolog

**FERTON ROBINSON—She's A Wiggler (2-25);** producer: John Robinson; writer: Ferton Robinson; Cape May, BMI. Seventy-five 77-122.

**MARTY SMITH—That's All That's Required (2-57);** producer: none; writer: Verle Bonde; Bonds to Hand, BMI, CSF 6582.

## COUNTRY PICKS

**CHARLIE MCCOY—Oream (2-54);** producer: Charlie McCoy; writer: E. J. Rouse, MCA Music (ASCAP). Charlie resurrects this one as never before, the man who brought the mouthy bar-room piano to new dimensions. **Monument** 2587 5566.

**JAMIE R. PRUITT—Salt Sheds (2-59);** producer: Walter Hayes; writer: John E. J. Rouse, MCA Music (ASCAP). Charlie resurrects this one as never before, the man who brought the mouthy bar-room piano to new dimensions. **Monument** 2587 5566.

**THANKS FOR LYNNING ME—Pat Roberts (2-59);** producer: Dickie Ray; writer: G. R. Roberts; Pat Roberts; Pat Roberts Music, BMI, DOT 007 004 17451.

**EVERGREENS—Red Alert, Jr. (2-23);** producer: Allen Reynolds; writer: Harlan How; writer: Harry Brumfield Music, BMI, JMI RECORDS JMI 19.

## Bubbling Under The HOT 100

- 101—YOU ARE WHAT I AM, Gordon Lightfoot, Reprise 1123.
- 102—TRYING TO LIVE MY LIFE WITHOUT YOU, Otis Clay, Hi 2226 (London).
- 103—GIMME THAT HEAT, Part 1, L. Walker & the All Stars, Sny 35104 (Motown).
- 104—MOM, Earth, Wind & Fire, Columbia 445747.
- 105—THE THING SHALL MAKE YOU FREE, King Harshad, Aare 027.
- 106—I WON'T HAVE TO TELL YOU, Richard Harris, Dorland 4336.
- 107—MY 40 FOLKS FALL IN LOVE, Summer Kiss, See 701 (Amarco).

AM and KYA-AM both San Francisco; WFOG-AM Hartford, KJR-AM and KOL-AM both Seattle; WFOG-AM Providence and KXOK-AM St. Louis.

Los Angeles, the day's home, is the first strong market reporting to us. The delightful tune is also gaining sales on San Francisco, Minneapolis, Washington, New York and Milwaukee.

"Masterpiece," a solid song descending in a black ghetto, hits the chart with a star at 81. The Norman Whitfield song was a shakedown pick of our last week. Radio play is lagging a bit behind retail sales, but KROQ-AM and KRLA-AM both Los Angeles are supporting it.

with a star, from 16 where it was also star slugged. The Jackson Five brother's strongest airport is at KJL-AM Los Angeles. WBQJ-AM and WFOH-AM both Atlanta; WMLK-AM and WRMR-AM Washington; WFMG-AM Washington; WKAR-AM Memphis and KJR-AM Seattle. Other major markets reporting in will include: KXOK-AM St. Louis; KJL-AM and KFJZ-AM both Dallas; KWBZ-AM and KULT-

Sales are strongest in the group's hometown of Detroit, with these cities also reporting action to us: St. Louis, New York, Memphis, Seattle, Baltimore, Cleveland, and Philadelphia.

A regional level, Brownsville Station's "Let Your Yash Be Yeah" (on Tree emerges as a Cleveland favorite. The act is from there so that's a natural. MIW weekend is the second city reporting sales within the first week of its release.

Radio play is being generated at WJZY-AM Cleveland; WKAR-AM Memphis and WQAT-AM Milwaukee.

AM both Houston; WBB-AM Kansas City, and KCPA-AM Salt Lake City.

Sales are strong in the metropolitan areas of New York, Chicago, Los Angeles, Boston, Philadelphia, Detroit, Cleveland, Baltimore, Atlanta, Houston and Pittsburgh.

the group's close gospel like harmony, the message written of love, peace and happiness takes speed. Loaded with rhythm, this entry will do well just as well as pop STAX 0156.

**ALBERT HAMMOND—If You Gotta Break Another Heart (2-35);** producers: Doc Atfield, Albert Hammond; writers: Albert Hammond, H. Hawthorn, Landers, Roberts, April, ASCAP. Salt Steves-type arrangement and vocal as well as lush orchestration are the song's highlights. This single is a change of pace from his last hit, "Circles" (see Southern California) and shows his versatility. **Pop** no info available. MUMS 6015 (Columbia).

**GLEN CAMPBELL—I Know Jesus (Before He Was A Star) (2-56);** producer: Jimmy Bowen; writer: Neal Rife, Stan Spivey, George, ASCAP. Campbell goes driving down the pop godfather road in full throttle in a bright, easy setting and infusion. A joyous ballad-like feeling permeates the overall production, marked by sparkling girl's voices and Glen's strong recording. Lots of country interest here. **Pop** no info available. Capitol 3548.

**JIMMY CLIFF—The Herd They Come (3-02);** producer: Jimmy Cliff; writer: JIMMY CLIFF.

## also recommended

**NATHANSON AND SCHOENHOLZ—Baby Won't You Give Me A Chance (2-33);** producer: Doug Gilmore; writers: Nathanson, Shoeholz; Albert Hall, BMI. Verve 1072.

**JOHN PAUL HAMILTON—Dear Woman (2-21);** producer: Ode Hamilton; writer: Paul Ode; Dave Hawkins, BMI, Bell 45,321 (Columbia).

**RAY BROOKS—Laid Me Some Of Your Time (2-22);** producer: Ray Cameron; writer: Ray Brooks; Big Sky Music, ASCAP, Polygram 10550.

ness and percussion provide a foundation for the trio's smoothly rolling presentation. Strips play in the background, rising and falling as a support for the vocal sound. **Pop** no info available. CUTTOM 1302 (Buddah).

**BRENDA AND THE FABULATIONS—You Got Me Late (3-05);** producer: Gilda Woods; Voc McCoy; writer: V. McCoy; De Eye Sound, Van McCoy, BMI. The group's

## also recommended

**HOOGES, JAMES & SMITH—Shoutin' Stay (2-54);** producer: Mickey Stevenson; writer: Mickey Stevenson, Jackie Gorder; Stevenson, ASCAP, 20th Century 2017.

**ANNETTE SNEEL—It's Your Fool Once More (3-06);** producer: Buddy Killeen; Paul Kelly; writer: P. Kelly; Tree, BMI, Oal 1007 (Mercury).

**OWIE OWLEY—Keep on Truckin' (2-01);** producer: Jerry Kennedy; writer: R. Rogers, Ramsey (BMI). No sooner was this one off the press than the decks were on it. Another of his specialties.

**PHILIP W. HART—If I Won't Hurt A Woman, producer:** same; writer: Ode Odeley, MERCURY 73557.

**KENNY HESKIN—In The Arms Of Love (2-39);** producer: Buck Owens; writers: C. Price, Owens, BMI. The progressive Buck Owens' ballad matures more with each record, and the song is of the same. A sure hit.

**FLIP AND MATCH ME—Go, producer:** same; writer: Doyle Catterton; Capital 3554.

## also recommended

**CRYING OVER YOU—Odeley Love (3-00);** producer: Odeley Love; writer: Danny Fowles, Mile Music, ASCAP, RCA 41892.

**LET ME ROLL—Sally Hitchcock (2-30);** producer: Tommy Allsup; writer: J. Foster-B.

**JIMMY CLIFF—Irving, ASCAP. Strong reggae beat both instrumentally and vocally from one of the first artists to recognize this musical mode as a commercial possibility. It's also the title from movie which has been receiving excellent reviews. **Pop** "You Can Get It If You Really Want" (3-38); all credits the same. MANGO 7500 (Capitol).**

**JACKSON HEIGHTS—Maureen (3-48);** producer: Lee Jackson; writers: McBride, Jackson, Height, Hush, ASCAP, Pumpkin, Warner, EMI. Salt but tempo instrumental work and fine harmony vocals highlight the dish from one of England's top groups. Record is pop enough to gain Top 40 play but could also find action on MOR stations. **Pop** no info available. Verve 10705 (MG).

**DON FARDON—Delta Queen (3-11);** producer: Mike Galt; writer: Terry Taus; South, Columbia, American Dream, ASCAP. There are some delightful surprises here, from Fardon's strong voice to a flowing carpet of strings and voices. The production is rich and while the story is a saga about good and bad times for her heroes, there are hints of a "Manway Blue" repeat phrase situation. An added surprise are the Spanish sounding trumpets. **Pop** no info available. Chelsea 78-45-441, (RCA).

**RAY STEVENS—Loving Street (2-38);** producer: Ray Stevens; writer: N. Van Noy, Philadelphia, ASCAP, BARNABY 2065 (Columbia).

**MICHAEL REED—To Be Loved (2-45);** producer: Michael Viner; writer: B. Gory, Jr.; Carlo G. Gory; Meritone, BMI. Price 1025 (MG).

**LALO—Lalo Sol (2-10);** producer: Marshall Lott, John DeLancey for GIM; writers: Lalo Schlim, John A. O'Rand; Get the Music, BMI, Verve 10705 (MG).

debut single for the label is a good one to bring them back into the music spotlight, otherwise. This has the story of a girl falling in love with a guy who is already hooked up. Brenda handles the lead superbly while a male background flows smoothly with strings and horns. **Pop** no info available. EPIC 5-10954 (Columbia).

**CHARLES MARIN—Say You Love Me Too (2-32);** producer: Dave Crawford; writer: C. Crawford, C. Mass; Ampco, Dahlen, ASCAP, ABC 11347.

**JOHNIE TAYLOR—Don't You Feel With My Soul (Part 1) (2-52);** producer: Johnnie Taylor; writers: Johnnie Taylor, J. A. Alexander, Red Memphis, Tag, BMI, STAX 0155.

**SKEETER DAVIS—This One of the World (2-34);** producer: Chet Atkins; writers: Sylvia Ose, Arthur Kent, Summit Music (ASCAP). It hardly seems like more than a decade ago that Skeeter first released this song. But now a new generation is ready for it, and it should be as big as the first time around.

**Pop** no info available. RCA 447-0709.

**PORTER WAGONER & DOLLY PARTON (2-30);** producer: Bob Ferguson; writer: Porter Wagoner; Dwyer (BMI). Fresh from their album, this winning duo has another winner going.

**Pop** Love Here Mercy On Us. RCA 74-0893.

**Rick, Jack & Bill Music, ASCAP, CINNAMON C-754.**

**MY WHOLE WORLD IS FALLING DOWN—B. McClinton (2-11);** Producer: O. B. McClinton & Tommy Strong; writer: Bettye Dutton-Booker, T. Jones, East/West Music, BMI, ENTERPRISE ENA 3062.

- 117—GOURDY THINE, Sals, Polygram 15060.
- 118—SALT TREES, Mary Lynn Brown, Larrin 3604.
- 119—EYESIGHT TO THE BLIND, Richie Havens, Eps 66032 (A&M).
- 120—YIM YIM, Lighthouse, Embilio 1072 (Svensson).
- 121—SHARON, David Rosenberg, Columbia 445767.
- 122—MY DREAM FIRE, New York City, Chelsea 78-0113 (RCA).
- 123—EYES, Abraham's Hand, Debut 340.
- 124—SHE LA LA LOON, Bobby Brown, MGM 14437.
- 125—RIGHT HERE'S WHERE YOU BELONG, Gary Washington, Excello 2327.

★ **STAR PERFORMER**—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association Of America used of certification as "million seller" (last indicated by bullet).

For Week Ending  
February 24, 1973



**Billboard**

## HOT 100 A-Z—(Publisher: Licensee)

A Letter To My World (Johnnie Mae)  
Buck Ram (Shirley Bassey)  
Candy (The Chiffons)  
Daddy's Home (The Chiffons)  
Eyes (The Chiffons)  
Foolish Things (The Chiffons)  
Gimme Gimme Gimme (The Chiffons)  
Honey (The Chiffons)  
I'm Just A Singer (The Chiffons)  
Jambalaya (The Chiffons)  
Killing Me Softly (The Chiffons)  
Lovers (The Chiffons)  
Mama (The Chiffons)  
Nights (The Chiffons)  
O'Jays (The Chiffons)  
Papa (The Chiffons)  
Q's (The Chiffons)  
Roses (The Chiffons)  
Sally (The Chiffons)  
Tears (The Chiffons)  
U.S. (The Chiffons)  
V.I. (The Chiffons)  
W.I. (The Chiffons)  
X.I. (The Chiffons)  
Y.I. (The Chiffons)  
Z.I. (The Chiffons)

TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	LAST WEEK
5 <b>KILLING ME SOFTLY WITH HIS SONG</b>	4 Robert Flack (Joni James), Atlantic 45-2940	5
4 <b>DELIVERING BANJOS</b>	6 Deliverance (Eric Weisberg), Warner Bros. 7609	4
3 <b>CROCODILE ROCK</b>	1 Elton John (John Oudgers), MCA 40000	3
4 <b>YOU'RE SO VAIN</b>	2 Carly Simon (Richard Penn), Elektra 4582	4
7 <b>COULD IT BE I'M FALLING IN LOVE</b>	9 Selma Hayek (John Flansburg), Atlantic 45-2927	7
6 <b>DO IT AGAIN</b>	5 Steely Dan (Gary Katz), ARC 11308	6
13 <b>LAST SONG</b>	11 Edward Bear (Gene Matheson), Capitol 3452	13
8 <b>DON'T EXPECT ME TO BE YOUR FRIEND</b>	9 Lolo (Phil Gensharg), Big Top 150 (Balt)	8
15 <b>LOVE TRAIN</b>	6 O'Jays (Gamble/Huff), Philadelphia International 75524 (Columbia)	15
10 <b>ROCKY MOUNTAIN HILL</b>	14 John Denver (Milan Okun), RCA 74-0829	10
11 <b>OH BABE, WHAT WOULD YOU SAY</b>	13 Hurricane Smith (Norman Smith), Capitol 3383	11
16 <b>DADDY'S HOME</b>	12 Jarmaine (The Corporation), Motown 1216	16
13 <b>DANCING IN THE MOONLIGHT</b>	17 King Harvest (David-Rodden), Paragon 515	13
14 <b>WHY CAN'T WE LIVE TOGETHER</b>	14 Timmy Thayer (Steve Allaire for T.X. Prod.), Globe 1710	14
19 <b>THE COVER OF THE ROLLING STONE</b>	13 Dr. Hook & the Medicine Show (John Haffelind), Columbia 4-5732	19
18 <b>JAMBALAYA (On the Bayou)</b>	13 Bluebelly (John Fogerty), Fantasy 400	18
17 <b>SUPERSTITION</b>	15 Stevie Wonder (Stevie Wonder), Tamla 54228 (Motown)	17
25 <b>ALSO SPRACH ZARATHUSTRA (2001)</b>	4 Duetto (Cand Taylor), CTI 12	25
22 <b>DO YOU WANT TO DANCE</b>	22 Bertie Nield (Joel Osteen), Atlantic 45-2928	22
20 <b>THE WORLD IS A GHETTO</b>	11 War (Jerry Goldstein), in association with Loma Jordon & Howard Scott/Ten Star Prod., United Artists 50975	20
21 <b>DREIDEL</b>	20 McLean (Ed Freeman), United Artists 5100	21
28 <b>I'M JUST A SINGER (In a Rock and Roll Band)</b>	28 Albedo Byles (Tony Clark), Threshold 45-6702	28
20 <b>LOVE JONES</b>	12 Brighter Side of Darkness (Clarence Johnson), 20th Century 1002	20
29 <b>PEACEFUL EASY FEELING</b>	9 Eagles (Glyn Johns), Asylum 11013 (Atlantic)	29
25 <b>TROUBLE MAN</b>	11 Marvin Gaye (Marvin Gaye), Tamla 54228 (Motown)	25
35 <b>DANNY'S SONG</b>	8 Anna Murray (Brian Ahrer), Capitol 3481	35
36 <b>AUBREY</b>	4 Bread (David Gates), Elektra 45802	36
28 <b>I GOT ANTS IN MY PARTS</b>	6 James Brown (James Brown), Polydor 14162	28
34 <b>BIG CITY MISS RUTH ANN</b>	4 Galaxy (Mike Theodore), Denon/Columbia 45-2940 (Buddah)	34
30 <b>YOUR MAMA DON'T DANCE</b>	16 Van Lippin & Jim Messina (Jim Messina), Columbia 4-5719	30
40 <b>NEITHER OF US (Wants to Say Goodbye)</b>	5 Gladys Knight & the Pips (Tom Porter), Soul 50996 (Motown)	40
32 <b>LIVING TOGETHER GROWING TOGETHER</b>	8 5th Dimension (Bones Maw), Bell 45,210	32
38 <b>HUMMINGBIRD</b>	6 Sals & Crafts (Louie Shelton), Warner Bros. 7671	38
41 <b>GIVE ME YOUR LOVE</b>	7 Barbara Mason (Curtis Mayfield), Buddah 331	41

TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	LAST WEEK
35 <b>JESUS IS JUST ALRIGHT</b>	11 Dobie Gray (Ted Templeman), Warner Bros. 7661	35
42 <b>SPACE ODYSSEY</b>	5 David Bowie (Gus Dudgeon), RCA 74-0870	42
50 <b>DON'T CROSS THE RIVER</b>	5 America (America), Warner Bros. 7670	50
38 <b>HI HI HI</b>	11 Wings (Paul McCartney), Apple 1857	38
46 <b>AIN'T NO WOMAN (Like the One I've Got)</b>	4 Four Tops (Steve Barri), Denon/Loma, Ball 45-2940 (Buddah)	46
47 <b>DEAD SKUNK</b>	5 Loudon Wainwright III (Thomas, Jefferson), RCA 4-5726	47
45 <b>GOD MORNING HEARTACHE</b>	7 Diana Ross (Berry Gordy), Motown 1211	45
53 <b>BREAK UP TO MAKE UP</b>	7 The Stylistics (Tom Bell), A&O 4011	53
49 <b>SOUL SONG</b>	9 Joe Stempert (Morris Wilson), Dot 17442 (Famous)	49
50 <b>STIR IT UP</b>	3 Johnny Nash (Johnny Nash), Epic 5-10949 (Columbia)	50
26 <b>YOU TURN ME ON, I'M A RADIO</b>	16 Joni Mitchell, Asylum 11010 (A&O)	26
55 <b>KISSING MY MAMA</b>	16 Bill Withers (Bill Withers), Sussex 250 (Buddah)	55
47 <b>REELIN' AND ROCKIN'</b>	16 Chuck Berry (Edward Edwards), Chess 2156	47
7 <b>CALL ME (Come Back Home)</b>	2 Al Green (William Michels), Hi 45-2235 (London)	7
52 <b>ROSALIE</b>	5 Sam Neeley (Rudy Dunham), Capitol 3510	52
57 <b>HOLLY HURRAY</b>	5 Alice Cooper (Bob Ezrin), Warner Bros. 7673	57
54 <b>TODAY I STARTED LOVING YOU AGAIN</b>	5 Bettye Swann (Rick Hall & Sticky Records), Hi 45-2921	54
52 <b>HARRY HIPPIE</b>	12 Bobby Womack & Peace (Bobby Womack), Joe Bock & Mucca Studio, United Artists 50946	52
53 <b>MASTER OF EYES</b>	3 Aretha Franklin (Lester Kreeft), Quincy Jones, Atlantic 45-2941	53
61 <b>PEACEFUL</b>	11 Helen Reddy (Tom Costello), Capitol 3527	61
69 <b>A LETTER TO MYSELF</b>	3 The Chi-Lites (Eugene Records), Brunswick 5540	69
58 <b>CONTROL ME</b>	7 Les Emerson (Ted Gorman), Uni 121 (MCA)	58
62 <b>ONE LESS SET OF FOOTSTEPS</b>	4 Jim Croce (Terry Cashman & Tommy West), ABC 11246	62
39 <b>SUPERFLY</b>	15 Curtis Mayfield (Curtis Mayfield), Curtom 1978 (Buddah)	39
59 <b>THE MESSAGE</b>	6 Cyndee (John Schneider), Janus 303	59
65 <b>KEEP ON SINGING</b>	4 Austin Roberts (James Loney, Bobby Hart, Austin Roberts), Chess 0110 (SCLA)	65
— <b>SING</b>	1 Carpenters (Richard & Karen Carpenter), A&M 1413	—
62 <b>LOVE IS WHAT YOU MAKE IT</b>	11 Green Days (Steve Barri, Bob Giff, Warren Estner), Dunhill 4333	62
— <b>THE MASTERPIECE</b>	1 Tempestones (Norman Whitfield), Gordy 7126 (Motown)	—
76 <b>COOK WITH ME</b>	3 Jody Chellis (Mark Abramson & Jody Chellis), Elektra 45031	76
67 <b>PALACE GUARD</b>	4 Nick Nelson & the Stone Canyon Band (Rick Nelson), MCA 40001	67
79 <b>BITTER BAD</b>	2 Melanie (Peter Scheraga), Neighborhood 4210 (Famous)	79
70 <b>HAPPY (Love Theme from "Lady Sings the Blues")</b>	7 Bobby Darin (Bob Cowan), Motown 1217	70

TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	LAST WEEK
80 <b>TIE A YELLOW RIBBON ROUND THE OLD OAK TREE</b>	2 Owen (Mark Madson, Dave Apple & the Tokens), Bell 45316	80
72 <b>FOLLOW YOUR DAUGHTER HOME</b>	4 Guess Who (Rick Richardson), RCA 74-0880	72
75 <b>LOST HORIZON</b>	3 Shawn Phillips (Burt Bacharach), A&M 1045	75
74 <b>HOW CAN I TELL YOU</b>	6 Travis Wammack (Dick Hall), Fame 81006 (United Artists)	74
85 <b>PARDON ME SIR</b>	2 Joe Cocker (Henry Cordell), A&M 1407	85
— <b>SUPERMAN</b>	1 Donna Fargo (Stan Silver), Dot 17444 (Famous)	—
77 <b>LITTLE WHITE</b>	7 The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251	77
81 <b>DO IT IN THE NAME OF LOVE</b>	4 Candy Star (Rick Hall), Fame 91009 (United Artists)	81
86 <b>STEP BY STEP</b>	2 Joe Simon (Stanford Gaudin for Guardian Productions), Spring 123 (Polydor)	86
82 <b>MAGIC WOMAN TOUCH</b>	3 The Hollies (Hollies), Epic 5-10951 (Columbia)	82
88 <b>DAISY A DAY</b>	2 Jack Strunk (Mike Cus & Don Cates), MGM 14463	88
79 <b>DON'T BURN ME</b>	5 Paul Kelly (Buddy Killen), Warner Bros. 7657	79
90 <b>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</b>	3 The Lawrence (Duff Garrett), Bell 45-301	90
89 <b>ONE MAN BAND (Plays All Alone)</b>	2 Ronnie Opson (Shane Bell), Columbia 4-5716	89
84 <b>BOO BOO DON'T CHIA BE BLUE</b>	2 Tommy James (Tommy James & Bob King), Meda Sound 7140 (Arista)	84
87 <b>DREAM ME HOME</b>	2 Mac Davis (Rick Hall), Columbia 4-5770	87
92 <b>WALK ON THE WILD SIDE</b>	2 Lou Reed (David Bowie), RCA 74-0867	92
— <b>DRIFT AWAY</b>	1 Dobby Gray (Walter Williams), Concord 30057 (MCA)	—
99 <b>WILDFLOWER</b>	2 Shaz (Dick Hall), Epic 5-10951 (Columbia)	99
— <b>PINBALL WIZARD/SEE ME, FEEL ME</b>	1 The New Seekers (Michael Lloyd), MGM/Verve 10709	—
95 <b>GOOD MORNING</b>	3 Michael Redford (Redford/Folk), Philips 45021 (Phonogram)	95
96 <b>BELL BOTTOM BLUES</b>	2 Eric Clapton (The Dandies & Tom Dowd), Polydor 15036	96
93 <b>WISH THAT I COULD TALK TO YOU</b>	4 Sylvia (Jerry Clark), West Johnson, Michael Vintar, Price 1019 (MGM)	93
91 <b>BREAKING UP SOMEONE'S HOME</b>	2 Albert King (Allen Zorn & Henry Bush), Star 4-5741 (Columbia)	91
— <b>SAIL ON SAILOR</b>	1 Beach Boys (Beach Boys), Reprise/Bruner 1158	—
93 <b>NAMES, TAGS, NUMBERS &amp; LABELS</b>	1 The Association (Don DeVore), MCA 40000 (Columbia)	93
94 <b>FUNKY WOMB</b>	1 Ohio Players (Chris Pinyan), Westbound 214 (Chris/Jamco)	94
95 <b>GIRL YOU NEED A CHANGE OF MIND, Part 1</b>	1 Eddie Kendricks (Frank Wilson, Leonard Caston), Tamla 54228 (Motown)	95
96 <b>STOP, WAIT &amp; LISTEN</b>	1 Circus (Walt Masker), Motown 265	96
97 <b>LOVE MUSIC</b>	4 Raiders (Mark Lindsay), Columbia 4-5739	97
98 <b>SHE'S GOT TO BE A SAINT</b>	4 Ray Price (Low Productions), Columbia 4-5724	98
99 <b>TEDDY BARE SONG</b>	1 Barbara Fairchild (Jerry Crutchfield), Columbia 4-5743	99
— <b>WE DID IT</b>	1 Sly Johnson (Willie Mitchell), Hi 2221 (London)	—

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



# "OUT OF THE QUESTION"

is the new single by

**GILBERT  
O'SULLIVAN**

Taken from his current smash LP  
"BACK TO FRONT"



Because you asked for it.

3678



Produced by Gordon Mills



# Billboard TOP LP's & TAPE

SUGGESTED LIST PRICE				SUGGESTED LIST PRICE				SUGGESTED LIST PRICE							
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	Genre	Label	Price	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	Genre	Label	Price
1	1	15	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	36	36	17	SANTANA	Caravanserai	Album	Capitol	\$6.98
2	2	12	CARL SING	No Secrets	Album	Capitol	\$6.98	37	38	11	UNION REP	The Magnificent Birthday	Album	Capitol	\$6.98
3	3	13	ELTON JOHN	Don't Shoot Me I'm Only the Piano Player	Album	Capitol	\$6.98	38	34	12	DUANE ALLMAN	An Anthology	Album	Capitol	\$6.98
4	4	15	STEVE WARREN	Johnny Rock	Album	Capitol	\$6.98	39	40	13	TEMPERATIONS	All Directions	Album	Capitol	\$6.98
5	5	12	HEL HAMMOND	Mo'Nasty	Album	Capitol	\$6.98	40	39	13	GATEFUL DEAD	Europe 72	Album	Capitol	\$6.98
6	6	17	CAROLE KING	Rhymes & Reasons	Album	Capitol	\$6.98	41	42	14	EDGAR WINTER GROUP	The Only Game Out at Night	Album	Capitol	\$6.98
7	7	14	DANN ROSS/SOUNDTRACK	Lady Sing the Blues	Album	Capitol	\$6.98	42	41	20	LOBO	A Single Man	Album	Capitol	\$6.98
8	8	11	JOHN DENVER	Rocky Mountain High	Album	Capitol	\$6.98	43	45	5	BEACH BOYS	Not a Single Man	Album	Capitol	\$6.98
9	9	15	ROLLING STONES	More Hot Rocks (Big Hits & Faded Classics)	Album	Capitol	\$6.98	44	46	15	DAVID BOWIE	Space Oddity	Album	Capitol	\$6.98
10	10	23	DELIVERANCE	Swamp Music	Album	Capitol	\$6.98	45	43	6	MOODY BLUES	Days of Future Passed	Album	Capitol	\$6.98
11	11	12	LONDON SYMPHONY ORCH. AND CHORUS	Chandos: 19th Century Masters	Album	Capitol	\$6.98	46	44	16	WITA COVATTE	The Lady's Not for Sale	Album	Capitol	\$6.98
12	12	10	MOODY BLUES	Seventh Sevens	Album	Capitol	\$6.98	47	47	6	NEAL DIAMOND	Unleash the Gold	Album	Capitol	\$6.98
13	13	14	JETHRO TULL	Living in the Past	Album	Capitol	\$6.98	48	48	17	DONNY OSMOND	My Back to You	Album	Capitol	\$6.98
14	14	12	HELEN REDDY	A Woman Called Helen	Album	Capitol	\$6.98	49	50	14	REX YOUNG/SOUNDTRACK	Johnny, Through the Past	Album	Capitol	\$6.98
15	15	12	BETTE MIDLER	The Bette Midler Album	Album	Capitol	\$6.98	50	51	12	RAPHAEL	Feet	Album	Capitol	\$6.98
16	16	13	CREDENCE CLEARWATER REVELL	Creedence Clearwater Revue	Album	Capitol	\$6.98	51	52	15	BANDS STRANDED	Live in Concert at the Forum	Album	Capitol	\$6.98
17	17	19	MARVIN GAYE/SOUNDTRACK	Triplets	Album	Capitol	\$6.98	52	53	5	ELVIS PRESLEY	Separate Ways	Album	Capitol	\$6.98
18	18	20	DEEP PURPLE	Who Do We Think We Are	Album	Capitol	\$6.98	53	54	55	GILBERT O'SULLIVAN	Back to Front	Album	Capitol	\$6.98
19	19	21	TIMMY L	Shoot Out at the Fantasy Factory	Album	Capitol	\$6.98	54	55	20	GEORGE CARLIN	Class Clown	Album	Capitol	\$6.98
20	20	13	JOHN MICHEAL	For the Roses	Album	Capitol	\$6.98	55	56	19	BARRY BARBATH	Class Clown	Album	Capitol	\$6.98
21	21	22	AL GREEN	Love Is Blues	Album	Capitol	\$6.98	56	57	13	JOE COCKER	AM 77-1980	Album	Capitol	\$6.98
22	22	23	EMIN DEDATO	Presider/Dedato	Album	Capitol	\$6.98	57	58	10	MANHATTAN ORCHESTRA	Birds of Fire	Album	Capitol	\$6.98
23	23	18	CAT STEVENS	Catch Bull at Four	Album	Capitol	\$6.98	58	59	16	ELVIS PRESLEY	Burning Love & Hits From His Movies	Album	Capitol	\$6.98
24	24	21	AMERICA	Homecoming	Album	Capitol	\$6.98	59	60	15	STEVE MILLER BAND	Anthology	Album	Capitol	\$6.98
25	25	13	STEELE DAN	Can't Buy a Thrill	Album	Capitol	\$6.98	60	61	21	CHICAGO V	Chicago V	Album	Capitol	\$6.98
26	26	30	DEREK & THE DOMINOS	Love in Motion	Album	Capitol	\$6.98	61	62	19	GARRO FINE	Garro Fine	Album	Capitol	\$6.98
27	27	10	PAUL PAUL	300 Degrees of Billy Paul	Album	Capitol	\$6.98	62	63	20	TIMMY THOMAS	Why Can't We Live Together	Album	Capitol	\$6.98
28	28	14	SEALS & CROFTS	Summer Breeze	Album	Capitol	\$6.98	63	64	21	JOHNNY BAEZ	Johnny Baez	Album	Capitol	\$6.98
29	29	16	LOGGINS & MESSINA	Shadows	Album	Capitol	\$6.98	64	65	22	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
30	30	15	ELTON JOHN	Don't Shoot Me I'm Only the Piano Player	Album	Capitol	\$6.98	65	66	23	JOHNNY BAEZ	Johnny Baez	Album	Capitol	\$6.98
31	31	18	AL GREEN	Love Is Blues	Album	Capitol	\$6.98	66	67	24	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
32	32	26	CURTIS MAYFIELD/SOUNDTRACK	Superfly	Album	Capitol	\$6.98	67	68	25	JOHNNY BAEZ	Johnny Baez	Album	Capitol	\$6.98
33	33	14	JAMES TAYLOR	One Man Dandy	Album	Capitol	\$6.98	68	69	26	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
34	34	15	BREAD	Goodbye	Album	Capitol	\$6.98	69	70	27	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
35	35	16	STYLISHES	Rock 2	Album	Capitol	\$6.98	70	71	28	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
36	36	17	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	71	72	29	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
37	37	18	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	72	73	30	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
38	38	19	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	73	74	31	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
39	39	20	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	74	75	32	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
40	40	21	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	75	76	33	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
41	41	22	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	76	77	34	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
42	42	23	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	77	78	35	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
43	43	24	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	78	79	36	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
44	44	25	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	79	80	37	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
45	45	26	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	80	81	38	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
46	46	27	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	81	82	39	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
47	47	28	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	82	83	40	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
48	48	29	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	83	84	41	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
49	49	30	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	84	85	42	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
50	50	31	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	85	86	43	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
51	51	32	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	86	87	44	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
52	52	33	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	87	88	45	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
53	53	34	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	88	89	46	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
54	54	35	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	89	90	47	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
55	55	36	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	90	91	48	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
56	56	37	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	91	92	49	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
57	57	38	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	92	93	50	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
58	58	39	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	93	94	51	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
59	59	40	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	94	95	52	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
60	60	41	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	95	96	53	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
61	61	42	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	96	97	54	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
62	62	43	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	97	98	55	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
63	63	44	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	98	99	56	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
64	64	45	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	99	100	57	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
65	65	46	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	100	101	58	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
66	66	47	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	101	102	59	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
67	67	48	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	102	103	60	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
68	68	49	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	103	104	61	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
69	69	50	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	104	105	62	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
70	70	51	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	105	106	63	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
71	71	52	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	106	107	64	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
72	72	53	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	107	108	65	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
73	73	54	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	108	109	66	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
74	74	55	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	109	110	67	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
75	75	56	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	110	111	68	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
76	76	57	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	111	112	69	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
77	77	58	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	112	113	70	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
78	78	59	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	113	114	71	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
79	79	60	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	114	115	72	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
80	80	61	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	115	116	73	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
81	81	62	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	116	117	74	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
82	82	63	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	117	118	75	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
83	83	64	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	118	119	76	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
84	84	65	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	119	120	77	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
85	85	66	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	120	121	78	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
86	86	67	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	121	122	79	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
87	87	68	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	122	123	80	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
88	88	69	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	123	124	81	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
89	89	70	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	124	125	82	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
90	90	71	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	125	126	83	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
91	91	72	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	126	127	84	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
92	92	73	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	127	128	85	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
93	93	74	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	128	129	86	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
94	94	75	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	129	130	87	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
95	95	76	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	130	131	88	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
96	96	77	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	131	132	89	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
97	97	78	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	132	133	90	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
98	98	79	WAR	The World Is a Ghetto	Album	Capitol	\$6.98	133	134	91	FOCUS	Mo'Nasty	Album	Capitol	\$6.98
99	99	80	WAR												



The 707 B LuxuryJet. First Class.



The DC-10 Coach Lounge.



The 747 First Class Table For Four.



The 747 Coach Lounge.

# ONLY AMERICAN HAS THE LUXURY FLEET.

Why fly any other airline?



## American Airlines Luxury Fleet

Ask your Travel Agent for The Luxury Fleet.  
Our passengers get the best of everything.

[illegible]



**Take 2 of today's top artists...**

## STEVE & EYDIE

**and record 10 of today's top hits.**

## STEVE & EYDIE/FEELIN'

I Am Woman/Smoke Gets In Your Eyes/Sweet Surrender  
It Never Rains In Southern California  
Happy (Love Theme from "Lady Sings The Blues")  
Sing/Don't Let Me Be Lonely Tonight  
What Am I Crying For?/We Can Make It Together.

**Add the right packaging...**

## STEVE & EYDIE/FEELIN'

I Am Woman/Smoke Gets In Your Eyes/Sweet Surrender  
It Never Rains In Southern California  
Happy (Love Theme from "Lady Sings The Blues")  
Sing/Don't Let Me Be Lonely Tonight  
What Am I Crying For?/We Can Make It Together.



**massive merchandising support**



**and the power of airplay**

**"Steve & Eydie/Feelin'"** SE-4881

Birmingham, AL—WAPI  
Miami, FL—WGBS  
Miami, FL—WIOD  
Louisville, KY—WAVE  
Louisville, KY—WHAS  
Louisville, KY—WCCO  
Minneapolis—WKRC  
Cincinnati—WKRC  
Cincinnati, OH—KOIN  
Portland, OR—KRLD  
Dallas—WRR  
Dallas—WISN  
Milwaukee—WBAL  
Baltimore—WNEW  
New York—KEX  
Portland—KEX

Phoenix, AR—KOOL  
Atlanta, GA—WSB  
Boise, ID—KBOI  
Orlando, FL—WBW  
Orlando, FL—WEW  
St. Louis—KMOX  
Pittsburgh, WWSW  
Salt Lake City—KSL  
Seattle—KIXI  
Seattle—KOMO  
Los Angeles—KFI  
Los Angeles—KGI  
Los Angeles—KFI

**...now  
you've got the  
feelin'!**

SE-4881



© 1973 MGM Records, Inc.





## SMALL FACES

Steve Marriot, the miniscule Essex pimp for rock on, the little crater Ronnie Lane, Ian MacLagan, and steady Kenny Jones, a different drummer, now defunct, once lost but now found.

Lost in the demise of the U.K.

Immediate label, found by its survival in the land of opportunity. Marriot went with Humble Pie, l'autre trois avec les faces:

Ogden's award winning summary of England and its times lost in the sea of America, hung on to by some of you, and now here for all of you.

Produced by Steve Marriot & Ronnie Lane  
For Immediate Records, Inc.

**IMMEDIATE**

RECORDS

DIST. BY



**abiko**



# ROY CLARK, "COME LIVE WITH ME".

Roy Clark is one of the friendliest, most familiar faces on TV, lately. 37,000,000 people watch him co-host "Hee Haw" every week. The rest of the country is seeing him do guest appearances on "The Johnny Carson Show", "The Merv Griffin Show", "The Mike Douglas Show", "The Flip Wilson Show", and "Love American Style". No one can blend song, instrumental skill, and humor, like Roy. He's master of the guitar, the banjo, and one of the country's favorite voices.

Roy's romantic side is spotlighted in his latest single, "Come Live With Me". It's a musical marriage proposal. And it takes one listen to hear that this memorable tune with beautiful lyrics has all the makings of a big, big hit. A forever hit. "Come Live With Me", can only mean one thing: You're going to be hearing and seeing even more of Roy!

"Come Live With Me"  
DOA-17449



Distributed by Famous Music Corporation  
A Gulf + Western Company



"Roy Clark Live!"  
DOS-26005